ON THE USE

OF THE

IMPROVED PAPIER MÂCHÉ

IN FURNITURE,

IN THE

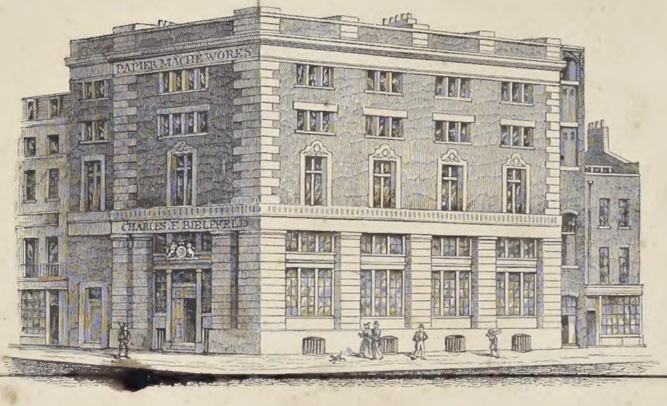
INTERIOR DECORATION OF BUILDINGS,

AND

IN WORKS OF ART.

By CHARLES FREDERICK BIELEFELD,

INVENTOR AND SOLE MANUFACTURER.



PAPIER MÂCHÉ WORKS,
No. 15, WELLINGTON STREET NORTH, STRAND,
LONDON,
(REMOVED FROM THE NEW ROAD.)

"Though paper be one of the commonest bodies that we use, there are very few that imagine it is fit to be employed other ways than in writing, or printing, or wrapping up of other things, or about some such obvious piece of service, without dreaming that frames of pictures and divers fine pieces of embossed work, with other curious moveables, may, as trial has informed us, be made of it."—(Of man's great ignorance of the uses of natural things; Boyle, vol. iii. page 485, ed. M.DCC.LXXII.

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Previously to entering upon a description of the nature and uses of the Improved Papier Mâché, it will not be improper to give the reader a brief account of the history of the manufacture, and of its introduction into this country. Whether considered in the light of a mechanical manufacture or as a humble, though useful, branch of the Fine Arts, such an inquiry cannot be uninteresting, and the interest it excites is enhanced by the consideration that, though comparatively new to the public, it has become in the hands of the present manufacturer a production of some extent and importance. Notwithstanding the name that has been given to the material, which would seem to imply that it is of French extraction, there is yet very good reason to believe that to England is to be attributed the merit of first applying this manufacture to important uses. Light and trivial articles, such as snuff-boxes, cups, &c. had, on the Continent, been made of Papier-Mâché for a long course of time; but, from the following passage from an article " sur l'Art de Moulage," in the " Encyclopédie Méthodique," we may safely conjecture that here first it was applied to the builder's purposes: " Les Anglois font en carton les ornamens des plafonds que nous faisons en plâtre: ils sont plus durables; se détachent difficilement, ou s'ils se détachent, le danger est nul et la reparation est peu dispendieuse." (Vol. v. Paris, 1788.) We may here take occasion to remark, that the writer of the above passage appears to have perfectly understood the peculiar merits of Papier-Mâché; and it would be impossible to explain more concisely or more accurately than in that short paragraph, the more valuable qualities of this material. The particular circumstances that gave rise to the adoption of Papier-Mâché by the architectural decorator in England, deserves the especial notice of all who are interested in the welfare of our manufactures.

It should be premised, that with the Elizabethan style, or the "rénaissance," of England, enriched plaster ceilings were very generally brought into use, and in the more classic or Italian styles that followed, the same material was still more extensively and more boldly employed. As the art advanced, plaster became partially substituted for carved or panelled wood wainscoting on walls: both in that situation and upon ceilings, foliage of the highest relief and of the richest character, may at the present day be found in the more important edifices remaining of the seventeenth and beginning of the eighteenth centuries: these enrichments were generally worked or rather modelled by the hand upon the stucco in its place, whilst still in a soft and plastic state.

As this work had to be done on the spot, and with much rapidity of execution, in order to prevent the stucco from setting before it had acquired the intended form, the art was somewhat difficult; the workman had to design almost as he worked: therefore, to do it well, it was necessary that he should have some of the acquirements and qualities of an artist. This circumstance of course tended very much to limit the number of workmen, and their pay became proportionably large.

It was no unnatural consequence that artisans thus circumstanced assumed a consequence that belonged not to their humble rank in life; it is said that they might have been seen coming to their work girt with swords, and having their wrists adorned with lace ruffles. Such a state of things was, as may be conceived, attended with many inconveniences to their employers; it was scarcely possible to preserve that subordination so essentially necessary in carrying on the business of a builder, and ultimately the workers in stucco, laying aside all restraint, combined together to extort from their employers a most inordinate rate of wages. It would be superfluous here to detail all the circumstances that followed; it is sufficient to state that, as might have been anticipated, the total ruin of their art was the final result of these delusive efforts to promote their individual interests.

Contrivances were resorted to by the masters, which soon supplanted the old mode of working in stucco. The art of moulding and casting in plaster, as previously practised in France, was generally introduced, and the art of preparing the pulp of paper became improved and extended, so as ultimately to render practicable the adoption of Papier-Mâché in the formation of architectural decorations. Thus at last was extinguished the original mode of producing stucco ornaments, and there probably has not been for many years a single individual in England accustomed to that business.

The superior cheapness of the process of casting in plaster brought it into almost universal use; for, although in the course of the last century an immense trade was carried on in the manufacture* of architectural and other ornaments in Papier-Mâché; yet the poverty of taste they generally displayed, and the imperfection of machinery at that time, which prevented this material from coping with plaster in respect to price, ultimately caused its disuse. The manufacturers of Papier-Mâché at that period do not seem to have been aware of the great improvements of which every process of their art proves now to have been susceptible.

A most mischievous effect however was produced in the art of decorative designing by

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* The chief manufactory was established, and for many years carried on by Wilton, the father of the eminent sculptor and royal academician of that name; his show-rooms occupied the site of Hancock and Shepherd's glass warehouse, of late years demolished by the Charing Cross improvements, and his manufactory was carried on in Edward Street, Cavendish Square, at that time almost in the fields. Some curious particulars on this subject are recorded in Smith's Life of Nollikens, vol. ii.

this change in the mode of execution. All the deep undercuttings and bold shadows which marked the style of design in the age of Queen Anne, became impracticable when ornaments were to be cast. A meagre, tame, *petite* manner ensued almost of necessity, until by the end of the last century the art of designing architectural ornament had fallen into a deplorable state of imbecility.

The subsequent introduction of Greek ornament formed a new era: the limited capabilities of plaster-casting became then less inconvenient, for the broad, flat character of the Greek style was favorable to the process of casting, and had that manner of designing continued to prevail generally up to the present day, it is probable that no material change would have taken place in the manufacture of ornament. But great fluctuations have occurred in the public taste: the pure and elegant simplicity of Greek ornament is in its nature appreciable only by the more highly cultivated tastes; the generality of persons do not understand its merits; therefore, after the stimulus of novelty had ceased to operate, fashion soon led the public favor into other channels. The bold originality of the Gothic school, the gorgeous and meretricious richness of the Flemish and French schools, the picturesque and fantastic forms of the Elizabethan style, soon found many admirers, and it is this great change in the manner of designing ornament that has given rise to the important improvements in the manufacture of the highly plastic substance called Papier-Mâché. Plaster is totally inapplicable to the exact imitation of the bold florid carvings in the above named styles, whilst to carve in wood all these fanciful forms would occasion a cost far beyond the means of all ordinary purses. As to the putty-composition, a material introduced at the latter end of the last century as a substitute for wood carving in picture frames, &c. its monstrous weight, its brittle, impracticable nature, and the difficulties and heavy expenses necessarily incurred in its manufacture, as well as in fixing it up, render it properly applicable to a very limited range of purposes.

Having made these preliminary remarks upon the origin of Papier-Mâché, and the causes of its improvement and re-introduction, we will proceed to the more important objects of the present brief essay, and describe, for the information of practical men, the mode of applying the material to the various uses for which it is so admirably adapted. We will only premise, that the application of steam power, and the vast improvements that have of late been made in all branches of mechanics, have enabled the present manufacturer to produce a material alike only in name to the Papier-Mâché of the last century: its hard compactness, its strength, its imperishable nature, its tractability (if such an expression may be allowed), the facility with which it may be put together and fixed up, its lightness, the rapidity with which it may be prepared and fixed, and finally its cheapness, are qualities which eminently distinguish it, but which cannot perhaps be fully appreciated but by those who have had extensive experience in its use. We propose in the following pages to enumerate some of the purposes and uses to which the improved Papier-Mâché is now applied, and to explain the modes of fixing the work. With regard to the general rate of charges for work done in this material, the reader is referred to the tariffs of prices circulated by the manufacturer, and this will furnish a scale by which an opinion may be formed of the probable prices of ornaments not included in those tariffs: generally, it may be considered that the price is greatly below the usual charges for putty-composition ornaments, and never exceeding the usual cost of plasterers' enrichments, except indeed where the rich and elaborate nature of the work, such as fruits and flowers grouped together and formed of many separate pieces, and similar complicated work, altogether out of the reach of plaster, renders that material no longer a guide to the estimator.

TO THE CABINET MAKER AND UPHOLSTERER.

Papier-Mâché is applied to the enriched cornices of bookcases and cabinets, to the mouldings and corners and centre ornaments of paneling on their doors and sides; to the enriched scroll legs of cabinets and pier tables in the old French style; to ornamental brackets for clocks, busts, vases, &c.; to the enriched borders to rooms hung with silk or paper; the ornamental parts for picture and glass frames, no matter how curved and elaborate; also to window-curtain cornices, the canopies of bedsteads, &c. &c. It has been very advantageously used for the latter purpose in the state bed at Chatsworth; and also to the canopy of the Royal Throne in the present House of Lords. For the enrichment of bookcases it is admirably adapted, affording opportunities, if in the Gothic style, of introducing elaborate pinnacles and pendants, rich corbels and pierced frets of open work, deeply undercut rosettes, and spandril and mitre, or intersection ornaments, &c.; also for the exterior cases of organs it has been most advantageously and extensively used: the lightest and most intricate tracery is executed with ease, and an effect produced at a very moderate cost, which by no other means could be obtained without an extravagant expense.

It is needless to add, that when the above mentioned subjects are in classic or other styles, the friezes, the scrolls, consoles, pateras, &c. are among the simplest and most obvious uses of Papier-Mâché.

With regard to the mode of fixing Papier-Mâché in cabinet work, perhaps the simplest and yet most accurate rule that can be laid down, is to treat it exactly as if it were wood. It is to be cut with the saw and chisel, and may be bent by steam or heat, planed and cleaned up with sand paper to the smoothest face and to the finest arris, if required; it is to be fastened with brads, needle points, or glue. The larger objects, such as brackets, canopies, &c. can be made either with a wood core, or they can be wholly of Papier-Mâché: in either case, two or three screws at once secure them in their place. When fixed, the work can be painted and grained without any previous preparation whatever; and in gilding, the surface of the work is so much better adapted to receive the gold than that of any other material, that much of the expense and delay usually attendant on the process is saved. The same observation applies to silvering; and it may be added, that there is good evidence (as at Chesterfield House, May Fair, &c.) to prove that the metallic leaf continues untarnished longer on Papier-Mâché than on other substances.

TO THE ARCHITECT, BUILDER, AND HOUSE DECORATOR.

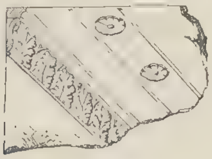
It is here where the most extensive opportunities are offered for the employment of Papier-Mâché, inasmuch as not only all the forms of ornament commonly in use may be executed with it, in every way better than with any other material, but its particular qualities are such as to extend the field of invention far beyond the limits to which it has been hitherto confined. To say that whatever has been attempted in stucco may be done with the greatest facility in Papier-Mâché, would be very inadequately expressing its capabilities. The manufacturer will perhaps be accused of drawing upon the credulity of the reader, in saying, that whatever the genius of Grinlin Gibbons himself has attempted in wood, may be executed in Papier-Mâché with no less sharpness, no less relief, no less lightness, and *much less* liability to injury; for Papier-Mâché has this great advantage over wood, that, although as hard, it is tougher, and is wholly without the *grain* of wood, which gives it a bias or tendency to chip off in one direction: no matter in what direction a blow is given to Papier-Mâché, nothing but violence will damage it, strike which way you will.

There are specimens of work actually executed in the show-rooms of the manufactory which will fully prove the truth of the above remarks; and these specimens the reader is respectfully invited to examine.

We will now proceed to enumerate a few of the purposes in architecture and interior decoration for which Papier-Mâché is advantageously used. Nothing can possibly be so convenient as Papier-Mâché in cases where an old plain plaster ceiling has to be rendered ornamental by the application of panels, pateras, &c.; without disturbing the ground of the ceiling, every kind of enrichment can thus be applied to the face of it; and so trifling would be the weight of these ornamental additions, that the old laths and ceiling-joists can be made to receive them with perfect safety. A new cornice, dry, and ready to color, can thus be fixed up against an old ceiling without the delay and dirt necessarily attendant on running a plaster corner; indeed, without the removal of a single article of furniture, an old ceiling can be made, in a very few hours, if necessary, to assume an entirely new aspect. In the same way, old plain stuccoed walls can be paneled or otherwise enriched with equal convenience and despatch. When, from the lapse of time, or other cause, the enrichments on an old stuccoed or carved ceiling have fallen to pieces; or when, as is not unfrequently the case even in works of recent date, plaster ornaments have detached themselves from the ceiling merely by the operation of their own weight, Papier-Mâché is now often employed in making good the injury with perfect success; ornaments of great boldness and projection being thus applied to the face of the old work without the least risk, and when perhaps the timbers are so slight as to make heavy plaster ornaments highly dangerous. In the completion and decoration of new buildings, it will be needless here to do more than hint at the unlimited range of ornamental purposes to which Papier-Mâché is applicable. Columns of every order and degree of enrichment, including not only the capitals and bases, but the entire shafts, whether fluted in the classic style or fretted over with arabesques, &c. as in the cinque cento and Elizabethan styles, are made with perfect facility: caryatides, termini, chimera, &c. Ceilings come especially within the scope of the manufacturer: those at the Pantheon and Grocers' Hall, in London, and in the state-rooms at the Castle in Dublin, shew in some measure what may be done in Papier-Mâché; but these are simple specimens compared with the powers and capabilities of the material: with equal ease, the most gorgeous ceilings of the age of Louis the Fourteenth can be executed.

For the gallery fronts, altar pieces, organ cases, and other more ornamental parts of churches and chapels, Papier-Mâché is now much used. Nor is its use confined to these more important works; many hundreds of flowers or pateras are annually sent from the manufactory to be fixed up upon ceilings of the smaller class of private dwellings, the erection of which the increasing population of the country is requiring in almost every town in the kingdom. These are sometimes merely used to give a neat finish to the appearance of the room; but flowers are also very extensively used for the purpose of covering the apertures for ventilation in the ceilings of churches, chapels, and other places of public resort. It is with much difficulty, and sometimes with danger, that plaster flowers are fixed up in these situations. The wreaths or enriched bands often made to encircle these flowers are most effectively formed of Papier-Mâché.

Another very usual mode of giving enrichment to rooms in the modern style, is to connect with the cornice some guilloche or fret upon the face of the ceiling; and, where still more effect is required, adding a frieze under the cornice, against the face of the wall.



As in forming these enrichments the ground is first finished plain, and the foliage in Papier-Mâché then laid on upon the face, it is obvious to the practical man, that a clear relief and distinctness of outline is thereby obtained, quite unattainable in plaster work, where the enrichment is cast with the ground.

A great variety of brackets, consoles, and cantilevers are made of this substance; indeed, one of the first applications of C. F. Bielefeld's improved Papier-Mâché to architectural purposes, was to form some large consoles and cornices at St. James's Palace on the accession of his late Majesty. Since that time similar work has been fixed up at the Grocers' Hall, the King's College, at the Carlton Club House, the Oxford and Cambridge Club House, British Museum, State Drawing Rooms at Dublin Castle, Grand Lodge Freemasons' Hall, Corn Exchange, &c. Chimney pieces are very effectively decorated in Papier-Mâché, as was formerly much practised by Sir William Chambers and others; specimens of ornamental chimney pieces in the style of Elizabeth and James may be seen in the show-rooms. It would, however, be tedious to enumerate all the purposes to which Papier-Mâché can be advantageously applied; it will suffice to repeat, that there is no possible enrichment, in any style, however complicated or elaborate, that may not be readily executed in it. Nor is the manufacturer disposed to limit the application of it to interior work. The improved Papier-Mâché is of too recent introduction to enable us to refer to any example of its use in exterior work further back than about fourteen years; but there are several shop fronts in London that were fitted up at that time, where the Papier-Mâché enrichments are at the present day as sound and perfect as when first turned out of the mould. We may, however, find in the Papier-Mâché of the last century, although of immeasurably inferior quality, abundant proof of its extreme durability in exposed situations. Sir William Chambers's own house in Berners Street, that must be probably three quarters of a century old, has the Papier-Mâché which enriched the fanciful architecture at the back of the house in perfect preservation.

At Paris, the Carton-pierre, a substance analogous to Papier-Mâché, but in every way inferior to it, especially as regards its durability, being very absorbent of moisture, and therefore liable to become soft, is largely used for exterior ornaments, even in buildings of the most sumptuous and important character.

As there is good evidence of the durability of the old Papier-Mâché in the open air, it follows of course, that for interior work its permanency may be still more implicitly relied upon. There are many pier-glass frames, chimney-pieces, &c. composed of this substance, remaining in a perfectly sound good condition, that must have been made early in the last century; and a recent examination of the old Papier-Mâché work at Chesterfield House has most satisfactorily proved, that in ceilings it is equally durable; the component parts are, in fact, such as to render it much less likely to decay than the laths or other wood work to which it may be attached; and in no instance that has ever come under the observation of the manufacturer, has he detected the least indication of its having been attacked by worms, one of the ingredients used being very obnoxious to them. The Papier-Mâché work now remaining in many houses in London and the country, which was put up in the time of Sir William Chambers, appears, wherever it has been examined, in a perfectly sound state, notwithstanding all those original defects in its composition and manufacture which Mr. B. has been able effectually to correct.

It now only remains to give some general instructions for the fixing up of the work. There is one rule which it will be particularly advisable to note, since it is calculated to save much trouble, and secure perfect truth in the fixing of the enriched members of cornices. In running the plain work of a cornice, it should be remembered to provide in the mould a sinking to receive the Papier-Mâché member. If, for example, it is desired to enrich with foliage the cyma of a cornice, the mould should be formed with a sinking thus:

or, should it be desired to insert an enrichment, say an ogee and bead, in the bed-moulding of the cornice, a sinking to receive it should be provided thus:

These sinkings need not generally exceed one-eighth of an inch: a raised fillet at the bottom of the enriched moulding would answer the same purpose, the only object being to secure a perfectly continuous and unbroken line.

In cases where a simple cornice would be sufficient, and where it is desirable to have nothing to do with plaster, a small fillet or moulding of wood, nailed to the ceiling and wall with the Papier-Mâché ornament inserted between them, gives a very complete and ornamental finish to the room at a most trifling expense, and without the dirt and delay unavoidably attendant on running plaster mouldings. Where a flower or patera has to be applied to a ceiling, one screw will suffice, unless the patera be of unusual dimensions, to attach it safely to the plaster, taking care that the screws are long enough to reach the joists. Where, however, the flower is intended to cover an opening for ventilation, it will be requisite to block down from the joists; thus

screwing the flower to the blocking.

Where ornamental corners are to be applied to a ceiling, they should, if very heavy, be fastened up to the timbers with screws, but generally speaking it would be quite sufficient to use brads, taking their hold on to the laths; this attachment being made still more secure by the use of the cement which is prepared and provided by the manufacturer when required, together with instructions for using it. The same mode of fixing is adopted for frets, friezes, and indeed for all kinds of superficial enrichment, care being at all times taken that brads lay well hold of the laths, for which purpose it is generally expedient to drive the brads in at the hollows, and such parts of the work to be fixed; it is also a useful precaution to drive the brads in a slanting direction, so as to prevent all chance of their drawing. When walls have to be enriched with panels, as is very usual in apartments fitted up in the old French and Italian styles, exactly the same rules for fixing as have been above prescribed for ceilings are to be followed, except that fewer precautions are necessary, advantageously applied; it will suffice to repeat, that there is no possible enrichment, in any style, however complicated or elaborate, that may not be readily executed in it. Nor is the manufacturer disposed to limit the application of it to interior work. The improved Papier-Mâché is of too recent introduction to enable us to refer to any example of its use in exterior work further back than about fourteen years; but there are several shop fronts in London that were fitted up at that time, where the Papier-Mâché enrichments are at the present day as sound and perfect as when first turned out of the mould. We may, however, find in the Papier-Mâché of the last century, although of immeasurably inferior quality, abundant proof of its extreme durability in exposed situations. Sir William Chambers's own house in Berners Street, that must be probably three quarters of a century old, has the Papier-Mâché which enriched the fanciful architecture at the back of the house in perfect preservation.

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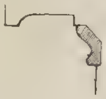

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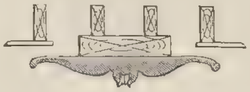

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In drawing up these brief notes on the use of the improved Papier-Mâché, the manufacturer has yet to advert to a new application of it of almost unlimited extent, and one to which a higher degree of importance may justly be attached than any yet described.

There is no art to which the lovers of the Fine Arts, and especially of Sculpture, are more indebted than to the art of moulding and casting in plaster; but for this art we should be almost wholly ignorant of the merits of contemporary sculptors, and the glorious efforts of ancient art would be all but lost to the world. By means of plaster-casts the chef-d'œuvres of all ages are multiplied and brought from the uttermost corners of the world into the museum of the connoisseur and the studio of the professor.

But how perishable and fragile is a plaster-cast! how cumbrously heavy! how difficult of transport! such indeed are the risks of breakage that no one is willing to pay for a cast the price that would compensate for the difficulty and expenses necessarily attendant on making a perfect mould and cast. The result is, that the plaster-casts ordinarily sold are most imperfect and unsatisfactory representations of the works of art they are derived from. The new substance now under consideration presents itself to obviate all these inconveniences; for, whilst a copy of any piece of sculpture can be made in it with perfect truth and fidelity, its weight is scarcely one sixth of that of plaster, and its liability to fracture less than that of stone, marble, or wood.

When these advantages, coupled with economy in price, are considered, it will be easily seen what facilities are now afforded for disseminating throughout the empire a knowledge of the best works of sculpture. The inventor hopes to place within the reach of every individual the enjoyment and advantages derivable from the contemplation and study of the finest specimens of this branch of the Fine Arts.

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There is no art to which the lovers of the Fine Arts, and especially of Sculpture, are more indebted than to the art of moulding and casting in plaster; but for this art we should be almost wholly ignorant of the merits of contemporary sculptors, and the glorious efforts of ancient art would be all but lost to the world. By means of plaster-casts the chef-d'œuvres of all ages are multiplied and brought from the uttermost corners of the world into the museum of the connoisseur and the studio of the professor.

But how perishable and fragile is a plaster-cast! how cumbrously heavy! how difficult of transport! such indeed are the risks of breakage that no one is willing to pay for a cast the price that would compensate for the difficulty and expenses necessarily attendant on making a perfect mould and cast. The result is, that the plaster-casts ordinarily sold are most imperfect and unsatisfactory representations of the works of art they are derived from. The new substance now under consideration presents itself to obviate all these inconveniences; for, whilst a copy of any piece of sculpture can be made in it with perfect truth and fidelity, its weight is scarcely one sixth of that of plaster, and its liability to fracture less than that of stone, marble, or wood.

When these advantages, coupled with economy in price, are considered, it will be easily seen what facilities are now afforded for disseminating throughout the empire a knowledge of the best works of sculpture. The inventor hopes to place within the reach of every individual the enjoyment and advantages derivable from the contemplation and study of the finest specimens of this branch of the Fine Arts.

LONDON: J. B. NICHOLS AND SON, PRINTERS, 25, PARLIAMENT STREET.

POSTCRIPT.

To render perfect in all respects his invention, which it is now fifteen years since he first introduced to the notice of the public, is the object of C. F. B.'s highest ambition, his constant and anxious solicitude. It is his pride and pleasure to see the application of it becoming daily more and more widely extended, notwithstanding all the existing prejudices and interests he has to contend with. Where a novelty is introduced, bidding fair to divert very materially the present course of the market for works of this description, it is but in accordance with the ordinary dictates of our nature to use every exertion to keep the course in its old track: but the manufacturer relies confidently on the real intrinsic merit of his invention, and his own untiring efforts, as the best and only security for the permanence of that prosperity which has hitherto attended him.

In concluding these brief notices, the manufacturer begs to invite the attention of the reader to his show-rooms, where a sufficiently large selection of his patterns are exhibited to enable the practical man to form a most satisfactory judgment of the applicability and merits of his new material. Nor can he refrain from calling the attention of the public to those circumstances which he conceives give, at the present period, a peculiar importance to his manufacture. It is not to be denied that an increasing taste for ornament is among the marked characteristics of the times. In the manufacture of all figured cottons, silks, and velvets, a florid style of design prevails to a degree which was unknown but a very few years back: in the metal works, the potteries, and in the glass and porcelain works, a similar tendency is obvious. The furniture of our rooms and the decoration of our buildings, both public and private, especially demonstrate the love of ornament: in enabling the architect to keep pace with this prevalent taste, without incurring great additional expenses, which would be inconsistent with the means of the generality of employers, the manufacturer expects to meet with that encouragement for the future, which his past and present experience fully justifies him in anticipating.

TO PROPRIETORS OF STEAM-VESSELS, SHIP-BUILDERS, &c.

The manufacturer cannot conclude this memoir without adverting to the application of this material to the decoration of state cabins. The material hitherto generally used has been putty composition and carton-pierre, consisting of whiting and glue, very liable to be affected by climate, and so brittle as to be broken by the play of the timbers to which it is attached.

The extreme toughness and pliability of Papier-Mâché renders it far preferable, and it has been recently applied to this purpose with the greatest success, having previously been saturated with linseed oil to prevent the effect of damp.

Charles F. Bielefeld is now prepared with many designs and estimates for the complete decoration of cabins—a work which the great variety of patterns he has in stock enables him to execute with great economy and dispatch.

OPINIONS OF THE PRESS.

" It is not, we believe, generally known, that many of the architectural ornaments, and even some of the members of architecture, both in public and private buildings, and in furniture, are executed entirely in Papier-Mâché. This manufacture has recently been carried to an extraordinary degree of perfection, by the ingenious artist who has published this work; nor can we sufficiently express our admiration of his talents, or our satisfaction at the idea, that his works will be the means of inducing the most important improvements in interior architecture and furniture.

" Many of our readers have seen the beautiful interior of the Pantheon Bazaar, Oxford Street, but few of them are perhaps aware that all the sculptured ornaments in that interior, including the rich cornices and entablatures, the console and cantaliver projections, and all the alto and basso relievos, are of Papier-mâché, by Mr. Charles Bielefeld."—*Architectural Magazine*, Jan. 1, 1835.

" It would be difficult to trace the origin of the art of making plastic ornaments of paper; but it is clear that it was considerably practised more than two centuries ago. Many of the fine old ceilings, in deep relief, of the Elizabethan era, are of this material. There are also several handsome ceilings at Chesterfield House. During the early part of the last century it was also considerably in use. Smith, in his Life of Nollikens, mentions a curiously ornamented ceiling of this material, in the parlour of No. 41, Leicester-Fields, which is painted in imitation of parts of the ceiling of Whitehall Chapel. On the front of a house in the Strand are three profiles of the three first Georges, which are formed of Papier-Mâché.

" For many years a considerable trade was carried on in this manufacture; until a change took place in the general style of architectural ornament, and the small shallow patterns which were introduced by the Adams, led to the substitution of a composition, in which putty is the chief ingredient; but it is not capable of taking forms in which boldness and depth are required. The main difference of Mr. Charles Bielefeld's Papier-Mâché from that of the old manufacturers is, that it is made all in one mass, and not in successive layers, and can be much more rapidly dried. Its merits are, that the artist can not only infinitely surpass, in boldness and relief, works executed in plaster or putty composition; but he can fully equal, in sharpness and effect, the most elaborate wood carvings. Its durability is proved by the ancient works already mentioned; its expense is less than the composition, and does not exceed that of plaster. It is extremely light; and, what is frequently deemed of the greatest importance in these days of rapid work, it can be fastened with wonderful facility and dispatch to wood or plaster, by brads, needle points, &c.; and being dry before it is put up, is immediately ready for painting, and requires but little preparation for gilding.

" All these advantages were conspicuously displayed in the execution of the ornaments of the Pantheon. The whole were modelled, manufactured, fixed up, and painted, within about four months, during the depth of winter; and, as the building itself was raised during little more than the same time, there was, of course, an immense quantity of moisture in the walls and ceilings, which could be dispelled only by a degree of artificial heat which would have proved the destruction of enrichments executed in any other material. We will only add, with respect to the Pantheon, that the manner in which the embossed figures are relieved by tinted back-grounds, has the happiest effect."—*Gentleman's Magazine*, Jan. 1835.

" Another work, which may be here adverted to, has lately been issued by our neighbour, Mr. Bielefeld, on the use of the Improved Papier-Mâché; and certainly he has shown, not only its use, but its beauty, so clearly as to make his volume a sad temptation to persons of more taste than fortune."—*Athenæum*, March 14, 1840.

" Ceilings, especially, are wholly within the mastery of the manufacturer: those at the Pantheon, in Oxford Street, and Grocers' Hall, near the General Post Office, in London; the vice-regal state rooms of Dublin Castle; and others, which may be referred to, display, in some measure, what may be achieved in Papier-Mâché: yet these, superior as they are in general effect, are specimens of but trifling significance in comparison with the powers and capabilities of the material in the gorgeous details of the magnificent ceilings of the age of Louis Quatorze, which can be fully and permanently executed; and as there is established evidence of the durability of Papier-Mâché in the open air, it of course follows, that in all interior decorations its indestructible quality may be still more implicitly relied on. Many pier-glass frames and decorated chimney-pieces, constructed of Papier-Mâché, by the old method, nearly a century since, in the mansions of the nobility, are yet in perfectly sound condition; and some recent examinations of the old Papier-Mâché work at Chesterfield House, and in various residences of the nobility and gentry, in London and in the country, afford undoubted proofs of its almost incalculable duration; the component parts being, in fact, such as to render Papier-Mâché less likely to decay than the laths or wood-work to which it may be attached: nor, in any instance that has fallen within the observation of the writer, has there been the least indication of injury by worms in Papier-Mâché; one of the ingredients employed in its production being considered obnoxious to them. The Papier-Mâché decorations distributed in the ornamental parts of houses erected from designs by Sir William Chambers, and supplied from the workshop of his friend Wilton, the statuary, appear, on a late inspection, to be in perfectly sound condition, notwithstanding all the original defects in its composition and manufacture, which Mr. Bielefeld has effectively corrected."—*Literary World*, April, 1840.

" In this splendidly illustrated work, (which is one of the utmost importance to architects and house decorators,) the author, Mr. Bielefeld, has treated of the origin, progress, and modern refinement of his art in a masterly manner. The advantages arising from the use of Papier-Mâché ornaments is satisfactorily demonstrated, and its extraordinary capabilities of application are clearly and beautifully illustrated by innumerable designs.

" The high state of perfection to which it would appear Mr. Bielefeld has brought the manufacture of Papier-Mâché, has created a new era in decorative architecture. The costly enrichments of carved wood; the less expensive ornaments of putty composition; and the ponderous, and oftentimes dangerous, plaster decorations, must, in a great majority of cases, yield to Mr. Bielefeld's invention. Formed of a material apparently so fragile, yet in this form more durable even than wood or plaster (inasmuch that it will not so easily break), the most elaborate ornaments may be produced, worthy to adorn the interiors and even the exteriors of the most magnificent buildings: but, in making this observation, we do not mean that humbler habitations are debarred from its advantages by its costliness. It appears to be less expensive than putty composition, and never exceeds the price of plaster ornaments, &c. &c."—*Cambridge Advertiser*, April 1, 1840.

" This is, unquestionably, a most valuable invention. After describing its applicability (illustrated by numerous plates) to a great variety of ornamental purposes, &c. &c."—*Literary Gazette*, March 21, 1840.

" We deem it a duty to make as widely known as possible one of the most admirable inventions of the present day—we allude to the *Papier-Mâché* of Mr. Bielefeld. The word 'invention' is, we think, not inappropriate, although the *material* is not new; for to Mr. Bielefeld is due the high merit of *improving* and *perfecting* it in quality, so as to render it appropriate for purposes to which it could not otherwise be applied. And *most important* are these various means of application. By its superiority of texture, fidelity, and sharpness of mould, illimitable massiveness and depth, *extreme lightness* and toughness—indeed, antagonism to brittleness—it becomes naturally the substitute for an infinity of purposes, wherein wood, stone, stucco, plaster, putty composition, &c., have hitherto been (always clumsily) employed. Beside all this, the *price* is greatly in its favour, as well as the rapidity of production. To artists generally we strongly recommend it; it is a material altogether *impayable* to the architect, the sculptor, the painter. The various heads are enlarged upon in the following extracts from Mr. Bielefeld's little *brochure* on the subject; though we think he does not say enough as respects its use in *picture-frames*, where, we are convinced, it must bring about a scarcely calculable improvement in firmness, sharpness, lightness, and generally in the beauty of enrichment. To the following abridged extracts we earnestly call the attention of the patrons of this Journal, &c. &c."—*Court Journal*, May 1, 1841.

" A large quarto '*On the Use of the improved Papier-Mâché in Furniture, and in the Interior Decorations of Buildings and in Works of Art*,' has been placed in our hands, and certainly, until we had perused its preface, and glanced over its pictured contents, we had no conception of the number of purposes for which paper was available. Every possible description of ornament for ceilings, cornices, panellings, mouldings, &c. can be made from it, at a cost which, compared with stucco work, is not equal to half, and which, from its lightness, durability, and susceptibility of high finish, is more than twice the value of any composition in the nature of plaster that could, under any circumstances, be wrought. Its applicability to the ornaments of furniture of every description, especially to that rich class of furniture, the taste for which is now reviving, namely, the *renaissance*, or Louis XIV.—is at once obvious; and it is a subject of congratulation to the public, that, by its means, good taste may be indulged in every article which ornaments a room, without incurring any expense worth speaking of. One of the instances in which its application will be most advantageous to persons of moderate means is furnished in mirror and picture frames. The *compo* which heretofore formed the ornamental portion of these articles, and which the slightest shock fractured, will now be replaced by the ever-during *Papier-Mâché*; and thus will they be rendered not alone more lasting, as well as more beautiful, but the risk of breakage in respect to the plates of glass which they surround, arising from the additional weight of the heavy putty ornaments, will be wholly obviated. The inventor, Mr. Bielefeld, of Wellington Street North, Strand, states that the improved paper is applicable to taking casts from statues, and we believe him; indeed, we know of no purpose in connection with ornamental art for which it may not be made available. It is a most interesting as well as a most useful discovery, and deserves all the patronage which a public, anxious to promote its own interests, as well as to encourage ingenuity and good taste, can afford to dispense. The manufactory in Wellington Street, is open to all persons, and we can safely promise, whoever visits it, a treat of no ordinary nature."—*Observer*, February 22, 1841.

" Though the scope of this Journal would be inadequate to the notice of every invention in this prolific age, and though such notices, when unconnected with Fine Art, may be considered somewhat out of place, we hold it most peculiarly our province, and to the direct advantage of the Public and Art itself, to scan closely the merits or demerits of works devoted both to the common and refined purposes of every-day life, in which shall be involved Fine Art. Thus a chair of gold or ivory, or a vase of a precious stone, not possessed of classic or beautiful form, fails in becoming an object of admiration to those of a refined and cultivated taste; wealth misapplied can command the one, and misdirected perseverance and care produce the other; while the commonest materials, wrought by a master-mind at once into objects of general utility and refined taste, deserve a warmer and more earnest introduction to the public than they could find in the show-room of the manufacturer. It is with this feeling that we would direct public attention to the *Papier-Mâché* works of Mr. Bielefeld, Wellington Street, Strand, under whose spirited direction the material has attained a state of perfection never anticipated. Its strength exceeding that of wood, and durability in any state of atmosphere, have ceased to be a matter of doubt, and it is applied with equal success in either internal or external decorations. In distant objects, such as cornices, capitals, ceiling centerings for rooms, and the highly-wrought frieze, it has worked for itself a high and deserved reputation; but, independently of this, it possesses some rare artistic qualities, which are lost at the height of a room or the summit of a column; and with these qualities we are likely to become more intimately acquainted, as the proprietor is devoting his energies to the production of some picture-frames, which bid fair to rival the best carving in wood ever applied to the same purpose, while it leaves very far behind four-fifths of the carved frames which, at great cost, have of late years been removed from the lumber-rooms of the broker, and injudiciously made to deform the walls of the modern mansion. The frames of Mr. Bielefeld present the best characteristics of fine carving, the course of the chisel, though subdued, is everywhere apparent, and the liberal resort to undercutting, and occasionally nearly alto-relief, realize the peculiar finesse and spirit of the best manipulists amongst the old carvers in wood; substituting, for the dull, prim, and mechanical mediocrity of works in putty composition, an easy, liberal, and artistic dexterity in the execution, which must be appreciated by every lover of the excellent. They may be recommended also on other grounds; when conveyed from place to place (to Provincial Exhibitions, for example), they are liable to no injury from chipping, as the common frames are: we have seen the effect of a picture entirely ruined in consequence of the frame being shattered during transit. An essential advantage also is, that these frames weigh no more than half the weight of the usual frames of the same size. We strongly urge upon artists to visit this establishment, and examine for themselves."—*Art Union*, March 1, 1842.

" Among the numerous works of art in the exhibition now closing at the Mechanics' Institution, we were particularly attracted by the beautiful architectural enrichments in alto and basso relievo, manufactured in *Papier-Mâché* by the ingenious Mr. Bielefeld, of London, who has been many years engaged in reviving this ancient style of decoration, and has lately introduced a branch establishment in this town. The ornaments have all the appearance of wood carving, and are so sharp and deeply undercut as to deceive the most experienced eye. We observed moulded enrichments of every description, and so classified that ornaments of any particular style may be readily selected, and fixed so easily, that a plain room can be highly enriched in a few hours. The beautiful centre rosettes are adapted to the present almost universal mode of lighting by gas lamps suspended from the ceiling. These are frequently used to cover a ventilation or hole immediately over the chandelier, so as to carry off any unpleasant effluvia or heat that may arise from a crowded room, which for churches or assembly rooms is highly desirable. The picture-frames, girandoles, consoles, and brackets were splendid. There were many other articles belonging to the same proprietor, but want of space will not permit us more particularly to notice them. For more details we would refer our readers to the manufacturer's own show-rooms in North John Street, to enable them to form an adequate idea of the numberless uses to which this simple and valuable material is applied."—*Liverpool Journal.*

" Improved Papier-Mâché. The endless variety of architectural ornaments to which this material is now adapted, is well deserving the notice of the architect, and every man of taste. Upon a recent visit to Mr. Bielefeld's manufactory in Wellington Street, Strand, we were much surprised to find the numerous and beautiful forms into which this material is now moulded; foliage, either Gothic, Grecian, Roman, Elizabethan, or Renaissance, is here developed in an endless variety of ornaments for mouldings, cornices, panels, ceilings, picture-frames, &c. from the most minute mouldings to the largest size, from pateræ of an inch diameter to the centre flower of 66 in. diameter. Capitals of the Ionic order, and Corinthian, from the examples of Jupiter Stator, monument of Lysicrates, the Tivoli and Temple of the Winds, besides numerous capitals of the Gothic, Elizabethan, and other styles. The frames for pictures and chimney-glasses are of the most elaborate workmanship. One that we saw in the show-room, 6 ft. by 4 ft. was adorned with foliage of the most beautiful description, with Cupids in alto-relievo, copied from a specimen of old oak carving. We might continue on detailing the numerous works collected in this storehouse of ornament, and fill our Journal; we must therefore recommend the architect to visit the show-rooms and judge for himself."—*Civil Engineer and Architect's Journal*, April 1842.

" Its lightness, sharpness of outline, and flexible tension of substance, render it, at all events, of incalculable value as a substitute for plaster and wood-carving, or rather as *a vast improvement* on either. Of course Papier-Mâché is no novel product; but in the hands of Mr. Bielefeld, of Wellington Street, its *application* is decidedly new, nevertheless. He has given to it qualities which fit it for works upon the grandest scale, as well as for the most minute—from the enriched groinings and screen-work of a cathedral, to the curvilinear or scroll-border of a frame."—*Polytechnic Journal*, April 1842.

Ornaments

IN

EVERY STYLE OF DESIGN,

PRACTICALLY APPLICABLE TO THE DECORATION OF THE

INTERIOR OF DOMESTIC AND PUBLIC BUILDINGS

AND INTENDED FOR THE ASSISTANCE OF THE ARCHITECT, BUILDER, UPHOLSTERER,
AND DECORATOR;

MANUFACTURED IN THE IMPROVED PAPIER MÂCHÉ,

BY CHARLES F. BIELEFELD,

MODELLER,

15, WELLINGTON STREET NORTH, STRAND,
(REMOVED FROM 18, NEW ROAD);

COMPRISING EXAMPLES USED BY THE MOST EMINENT ARCHITECTS OF THE PRESENT DAY IN THE
ERECTION OF PUBLIC AND PRIVATE EDIFICES.

LONDON:
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AND MAY ALSO BE HAD OF JOHN WEALE, 59, HIGH HOLBORN.

1840.

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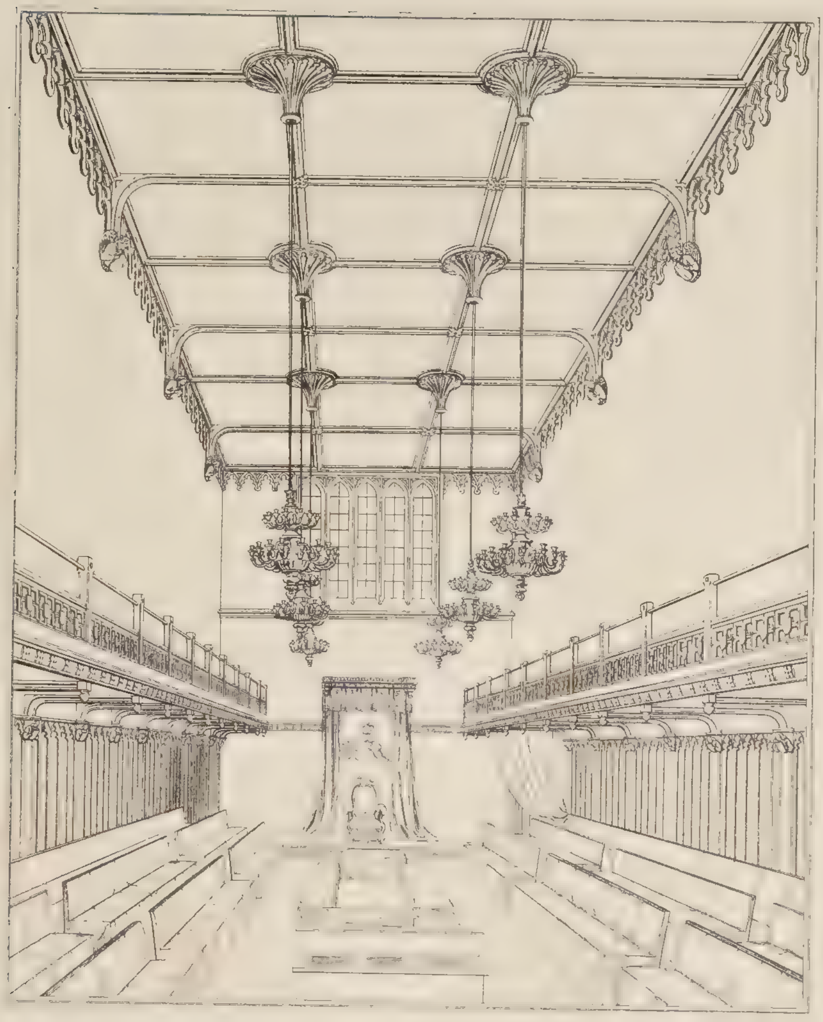

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CHARLES F. BIELEFELD'S PAPIER MÂCHE TABLES.

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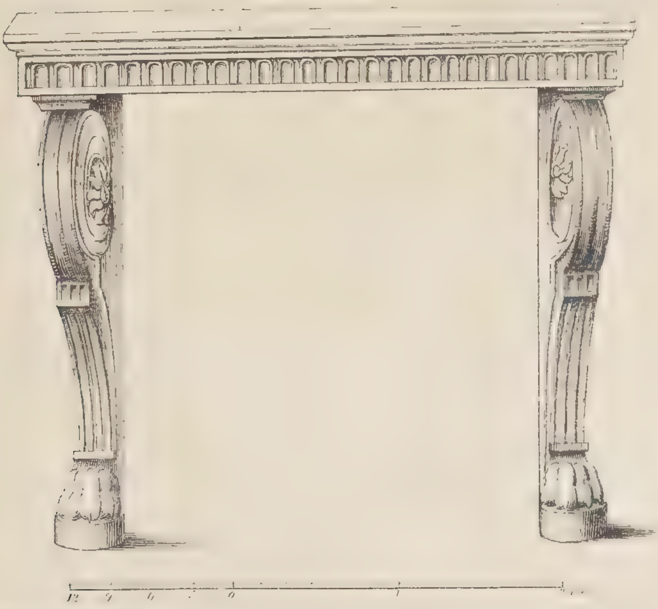

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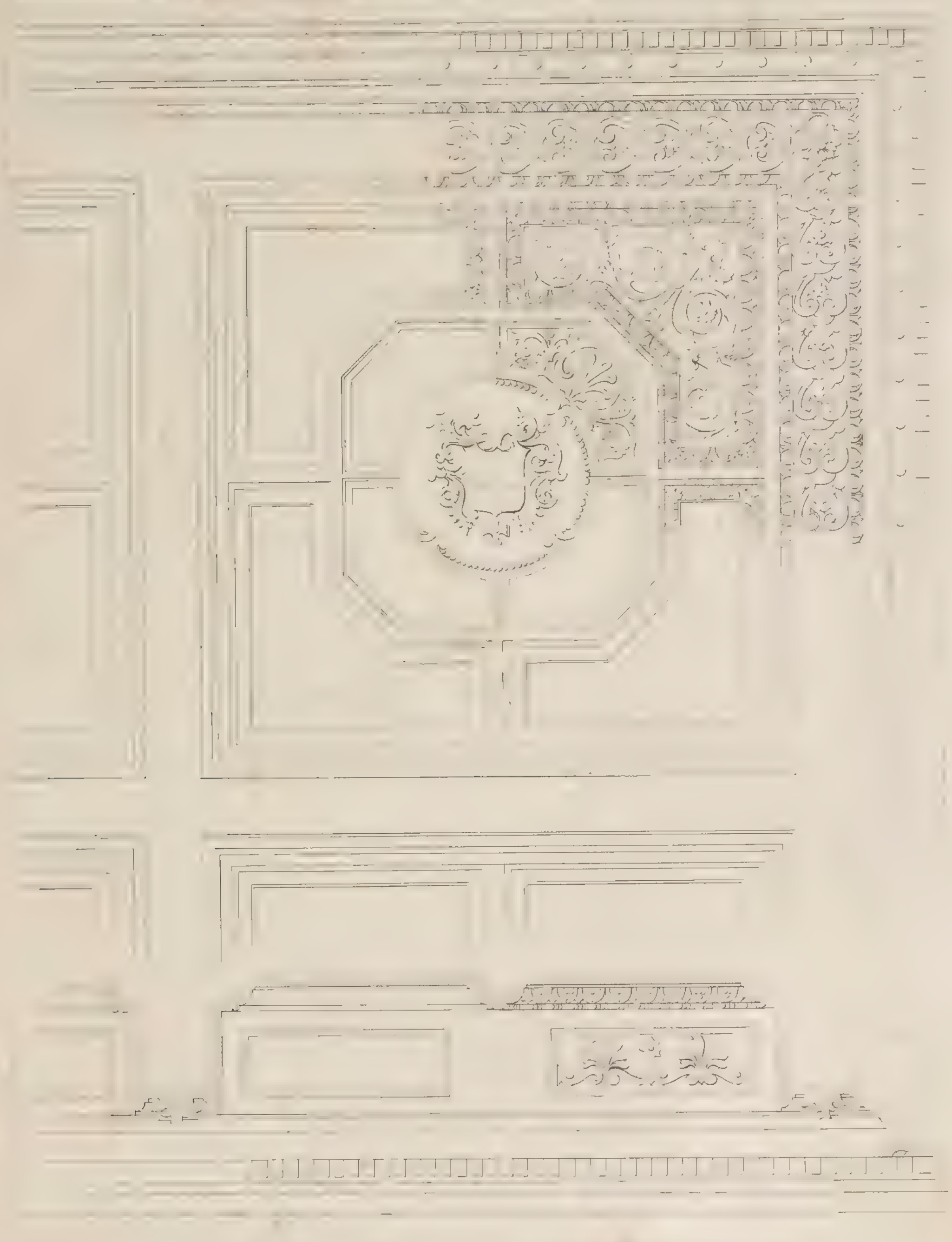
BIELEFELD'S IMPROVED PAPIER MACHÈ ENRICHMENTS



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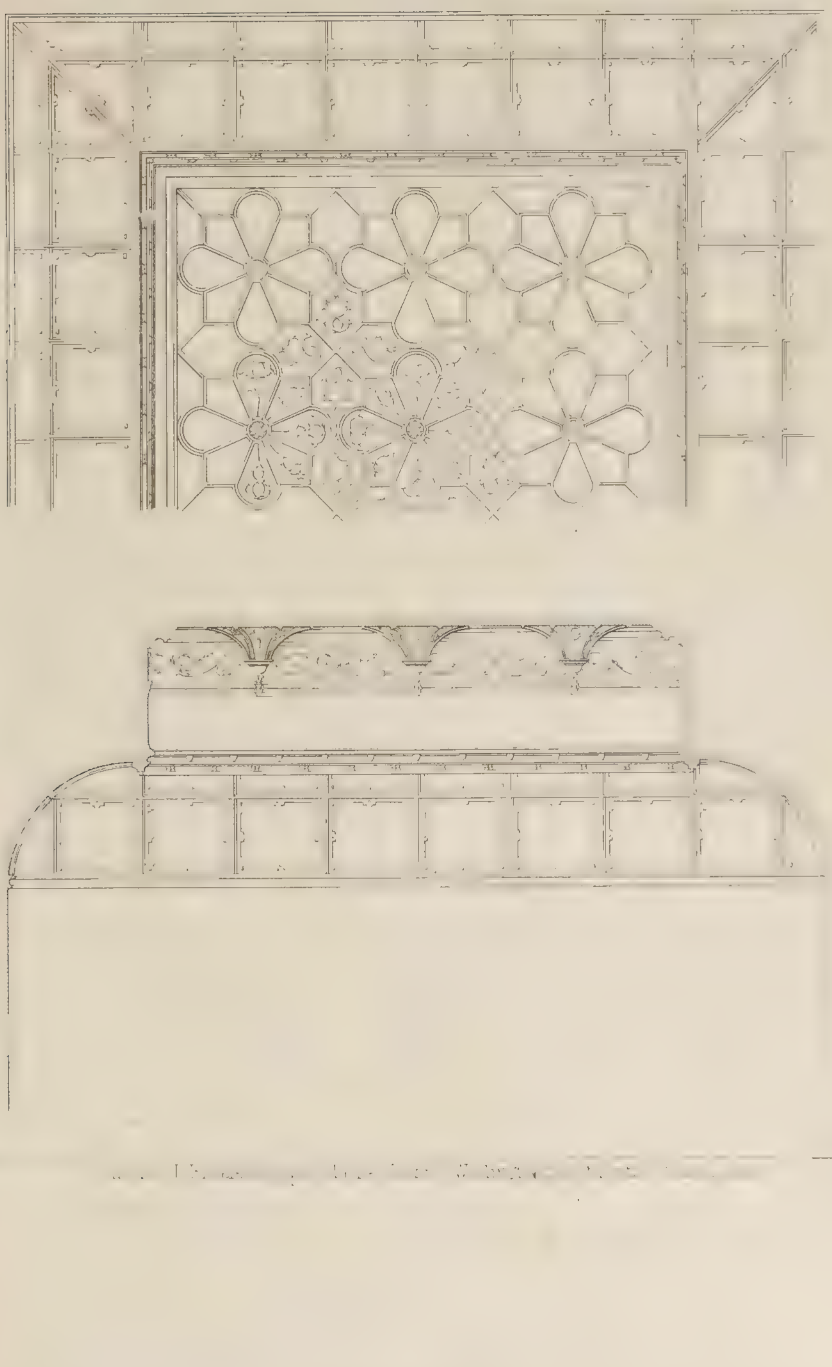

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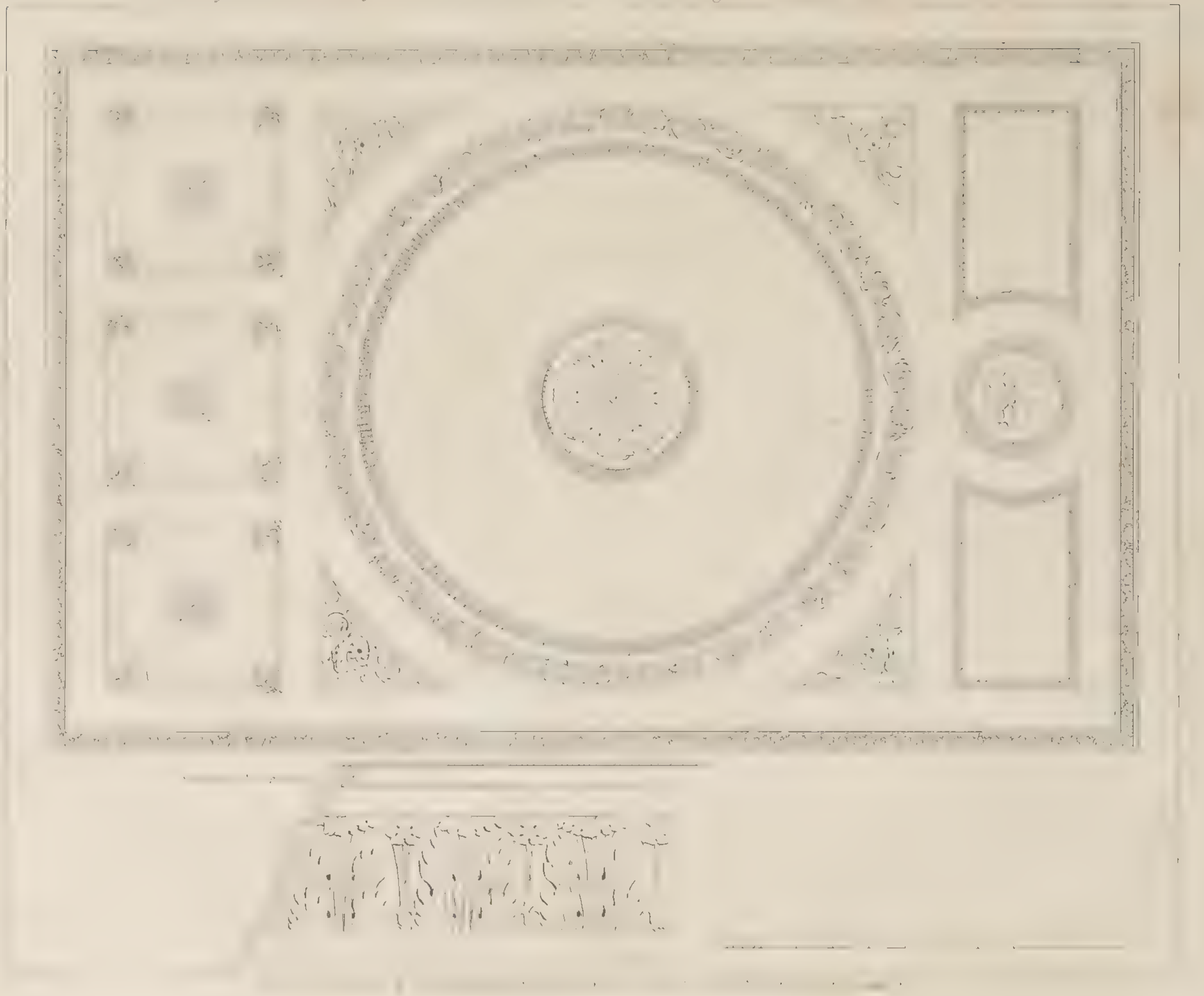

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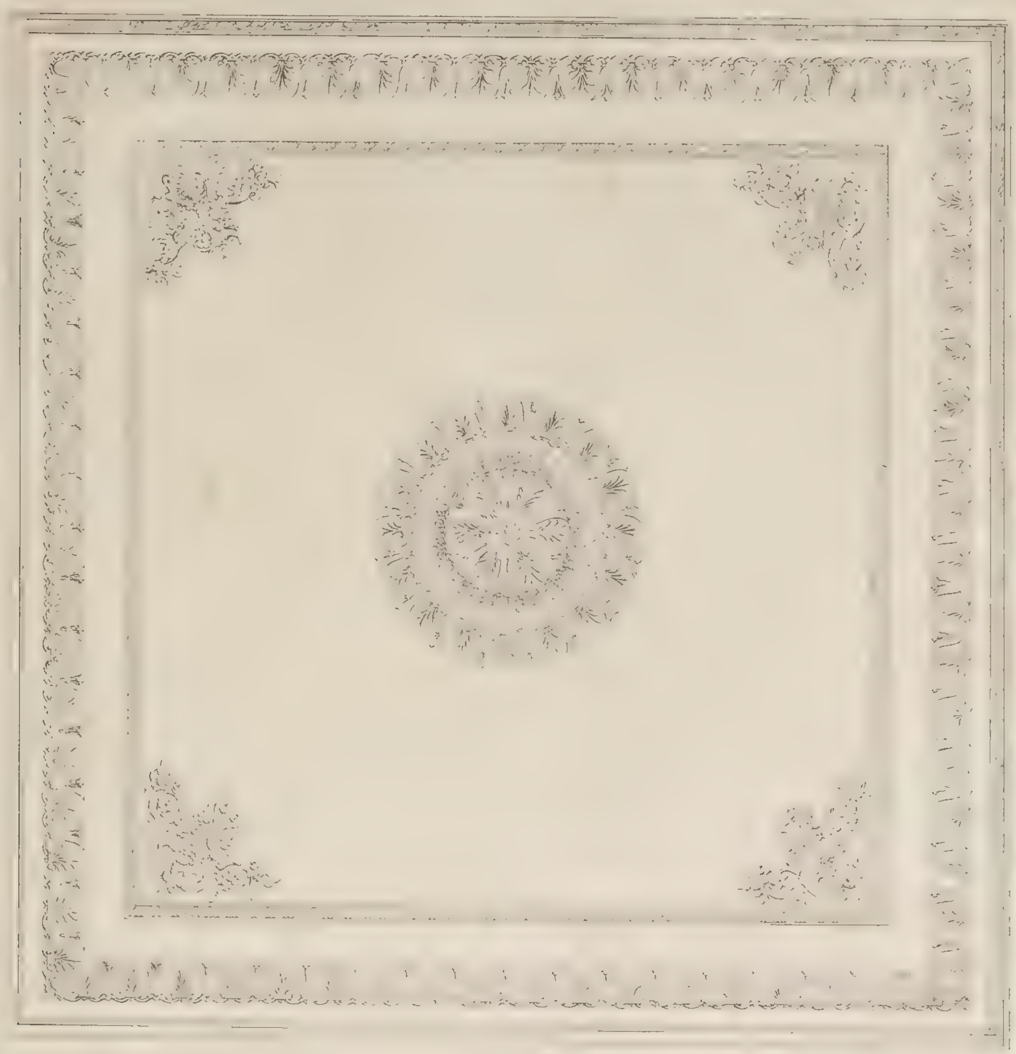

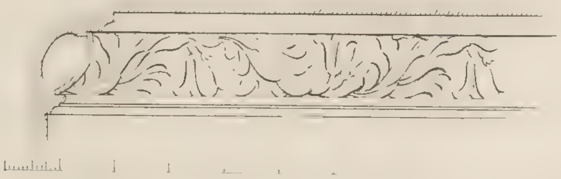

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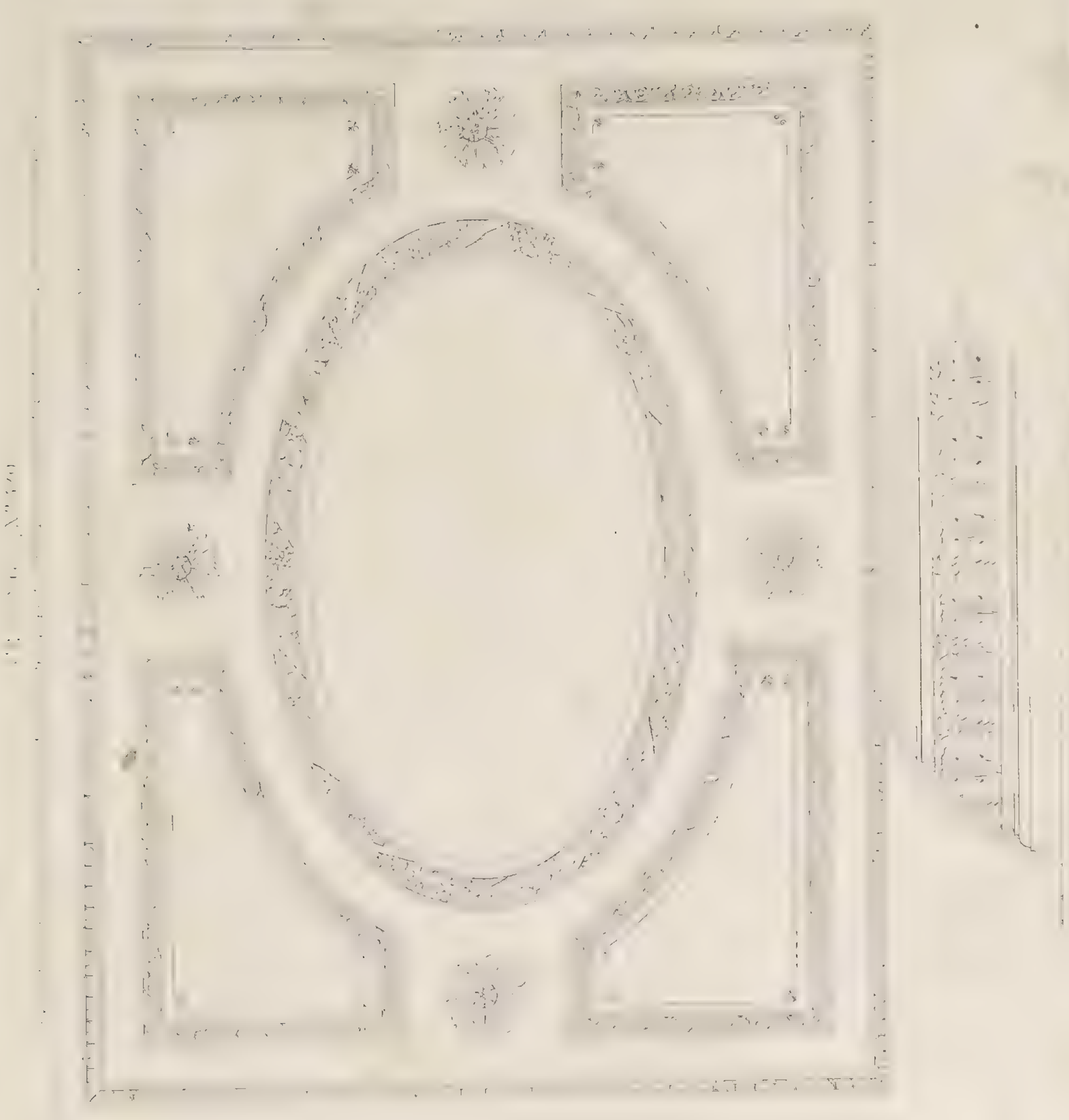

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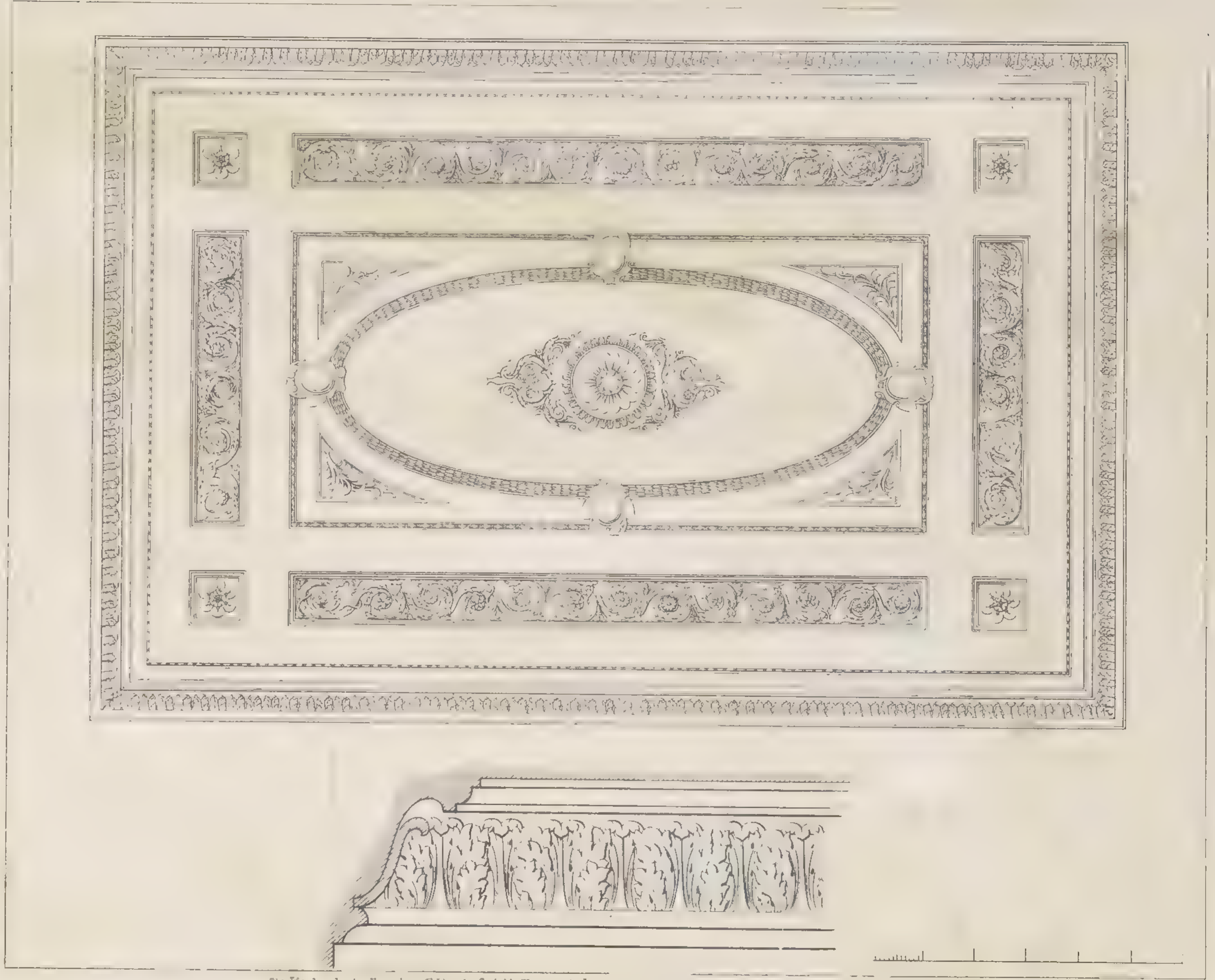

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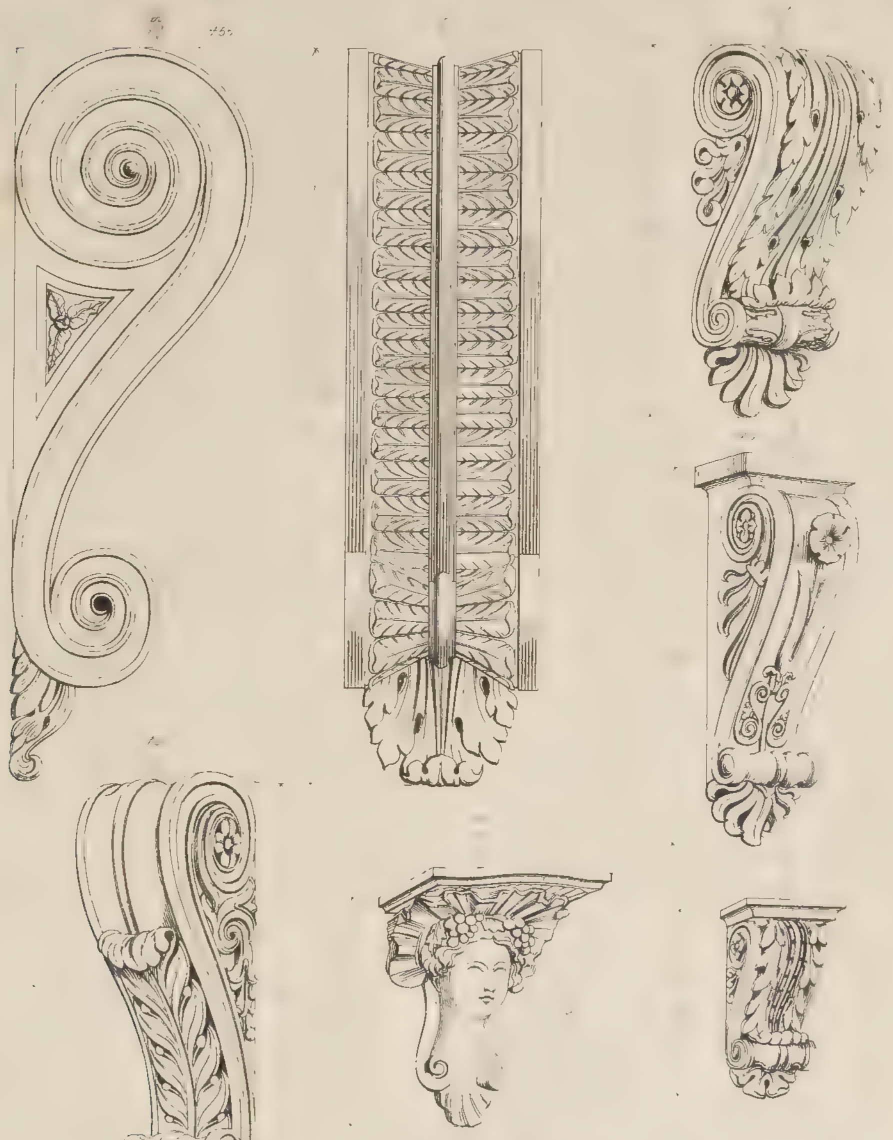

BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS

To be had at the Works in Wellington St North, Strand, London.

LEFEVRE NEWMAN

BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS.

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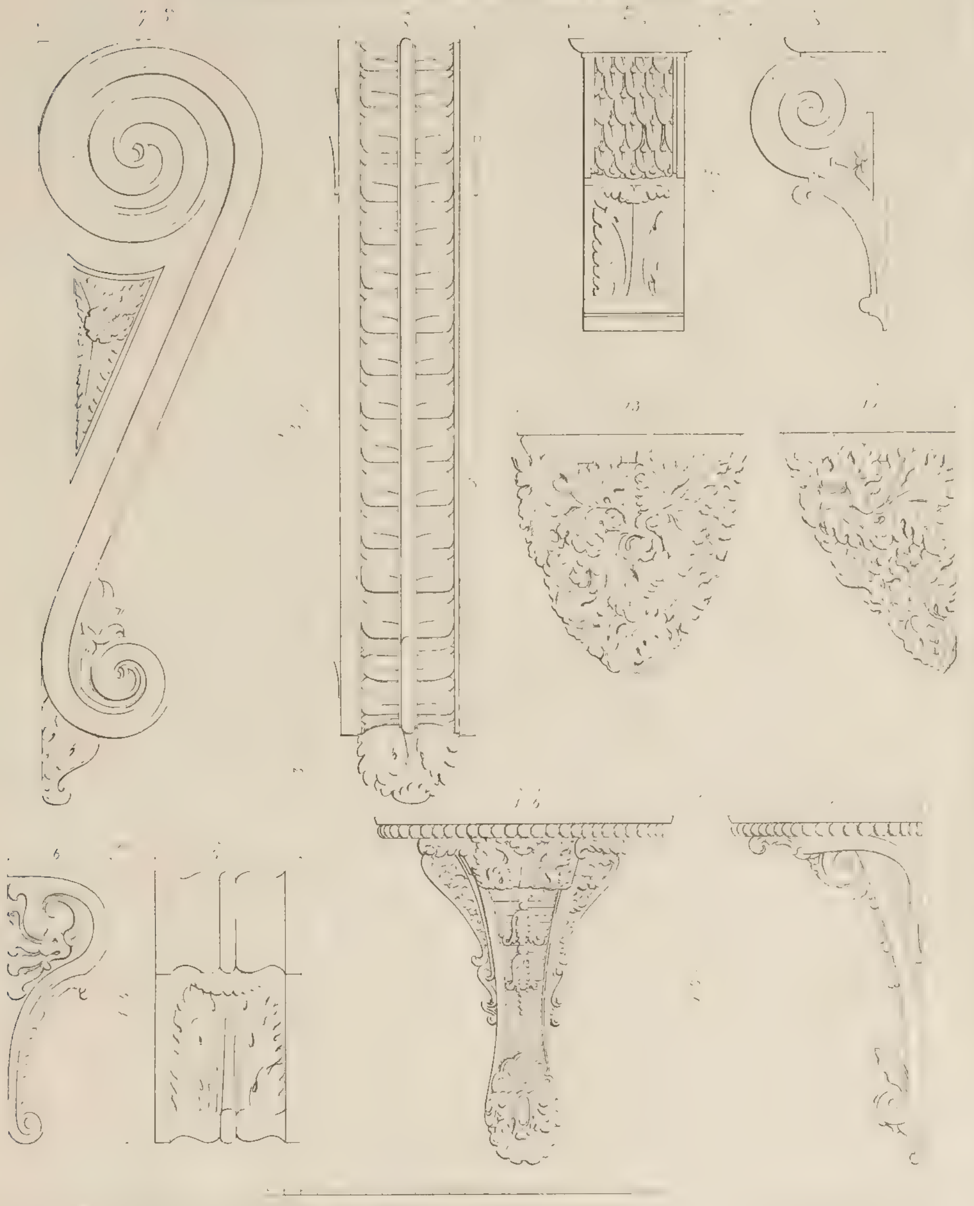
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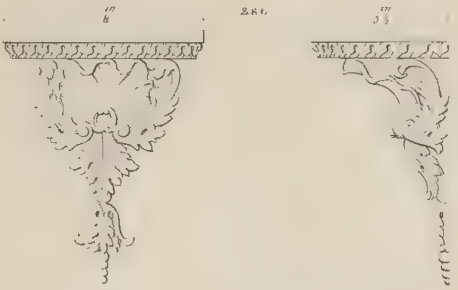

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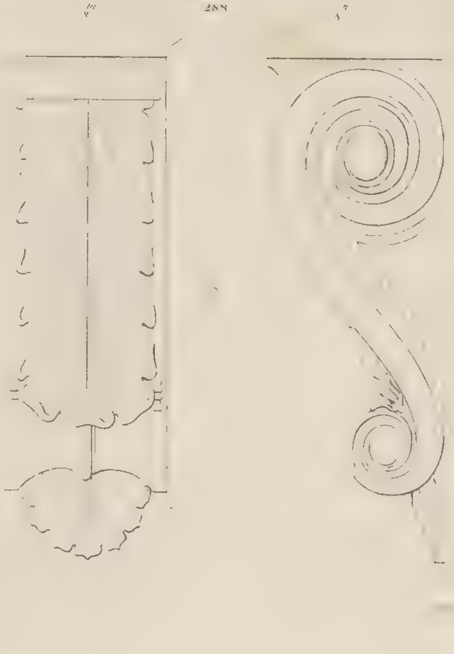

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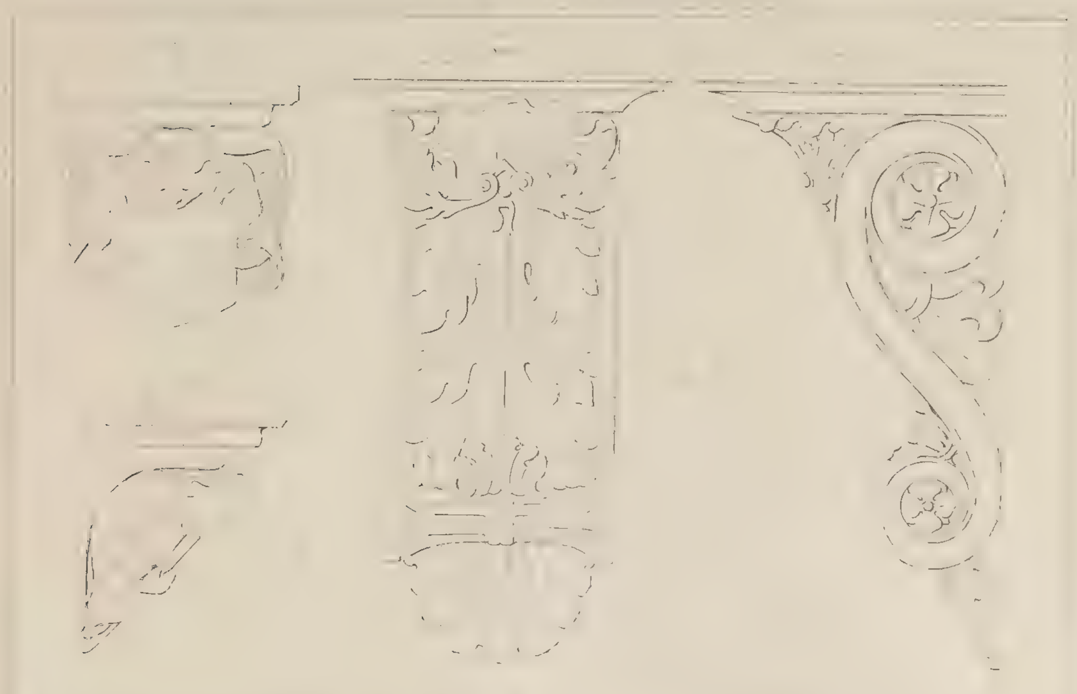

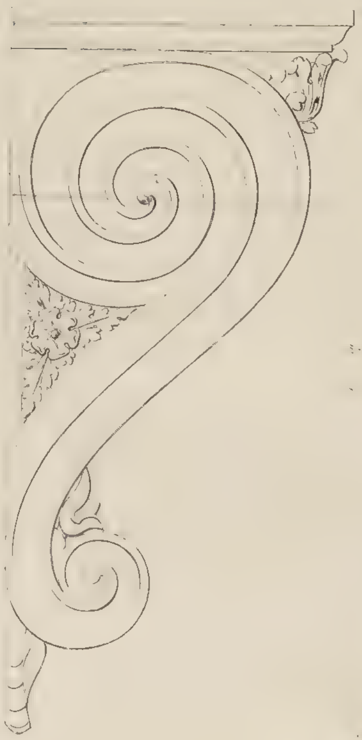

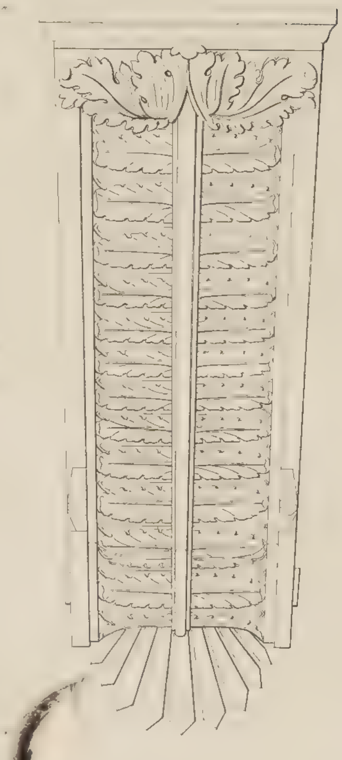

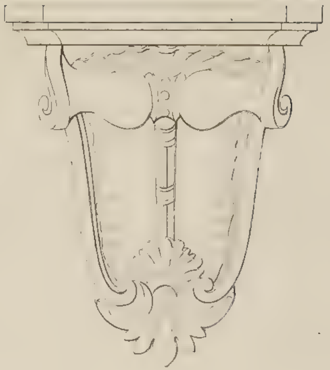

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CHARLES F. BIELEFELD'S IMPROVED PAPIER MACHÉ ENRICHMENTS

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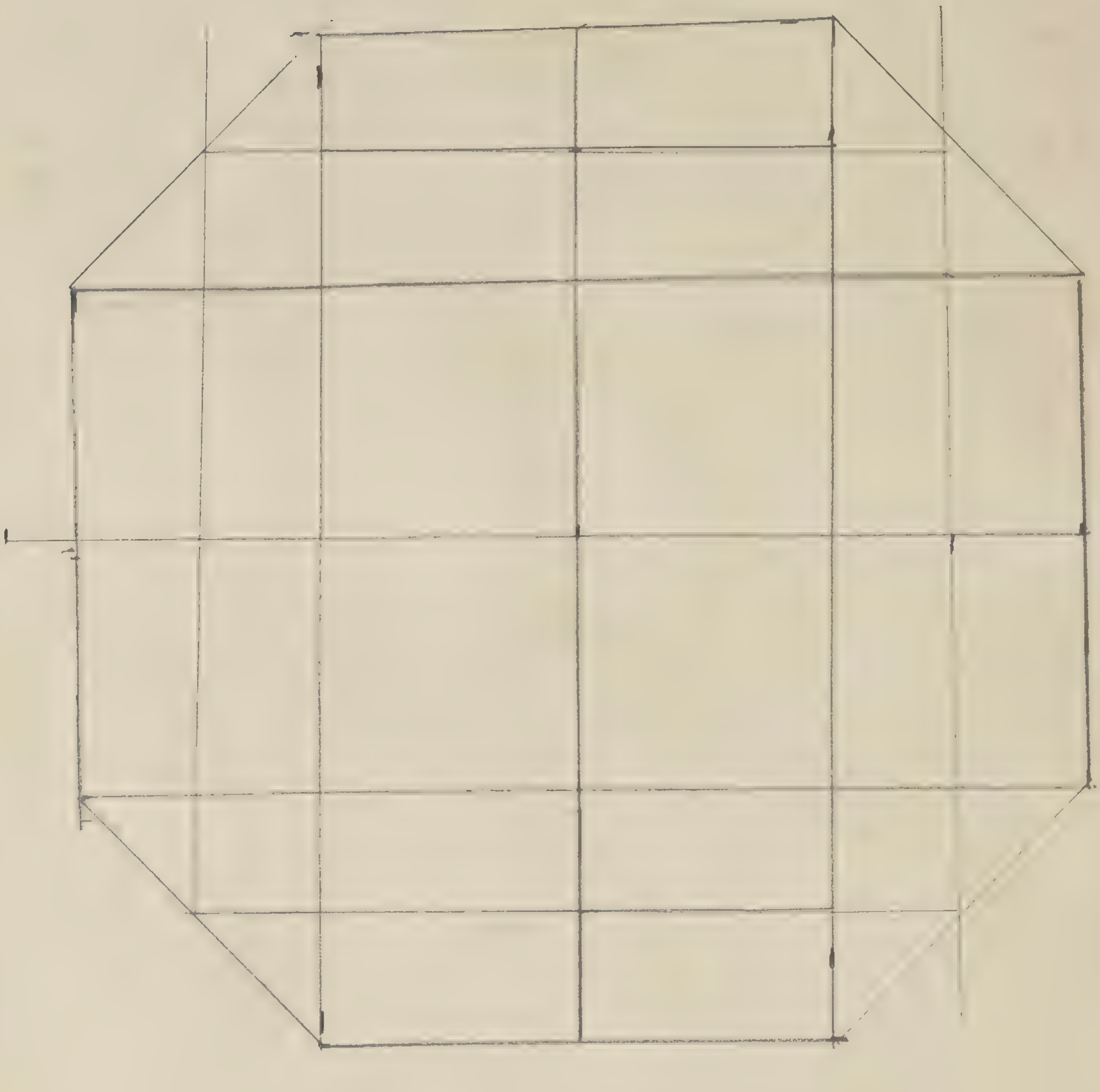

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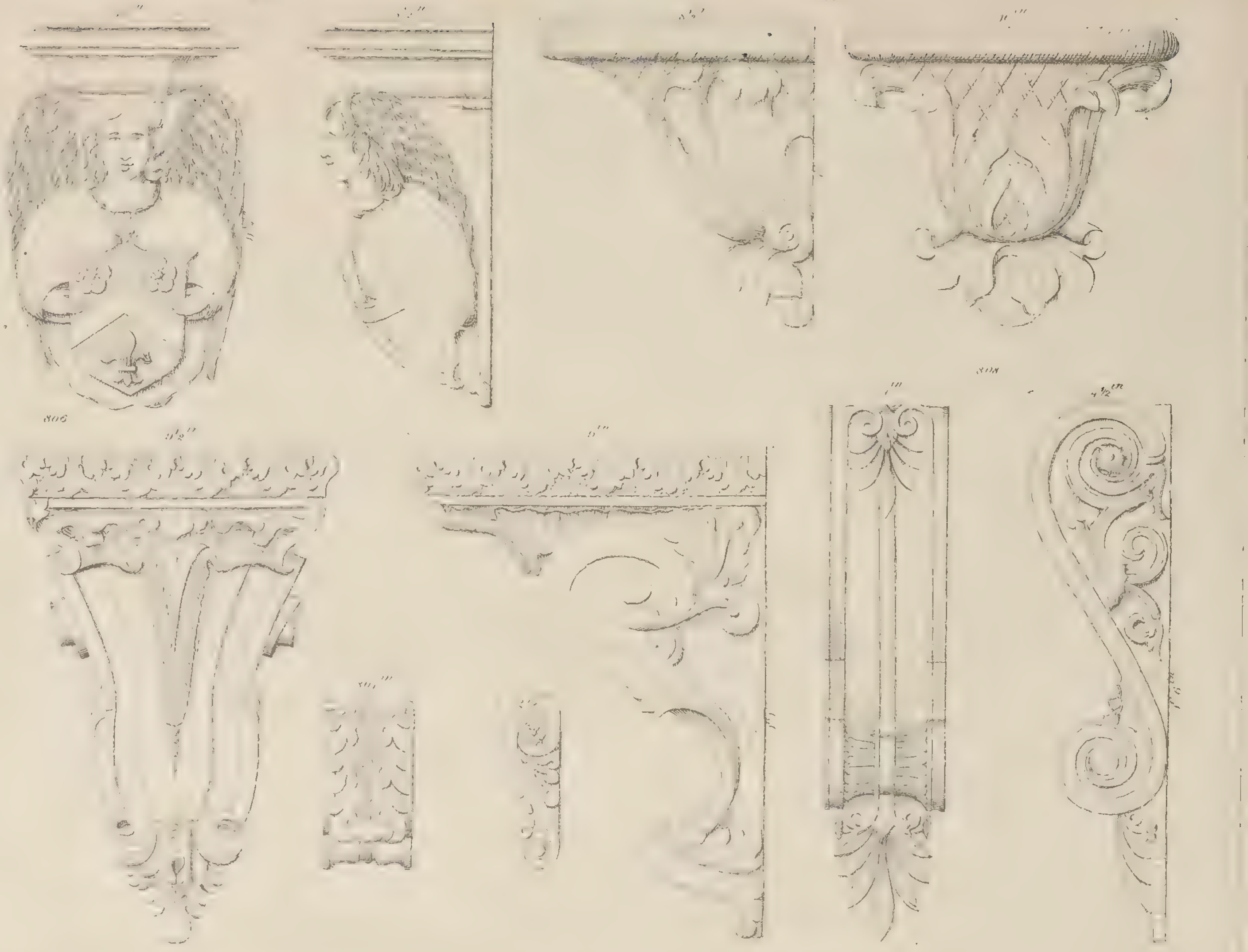

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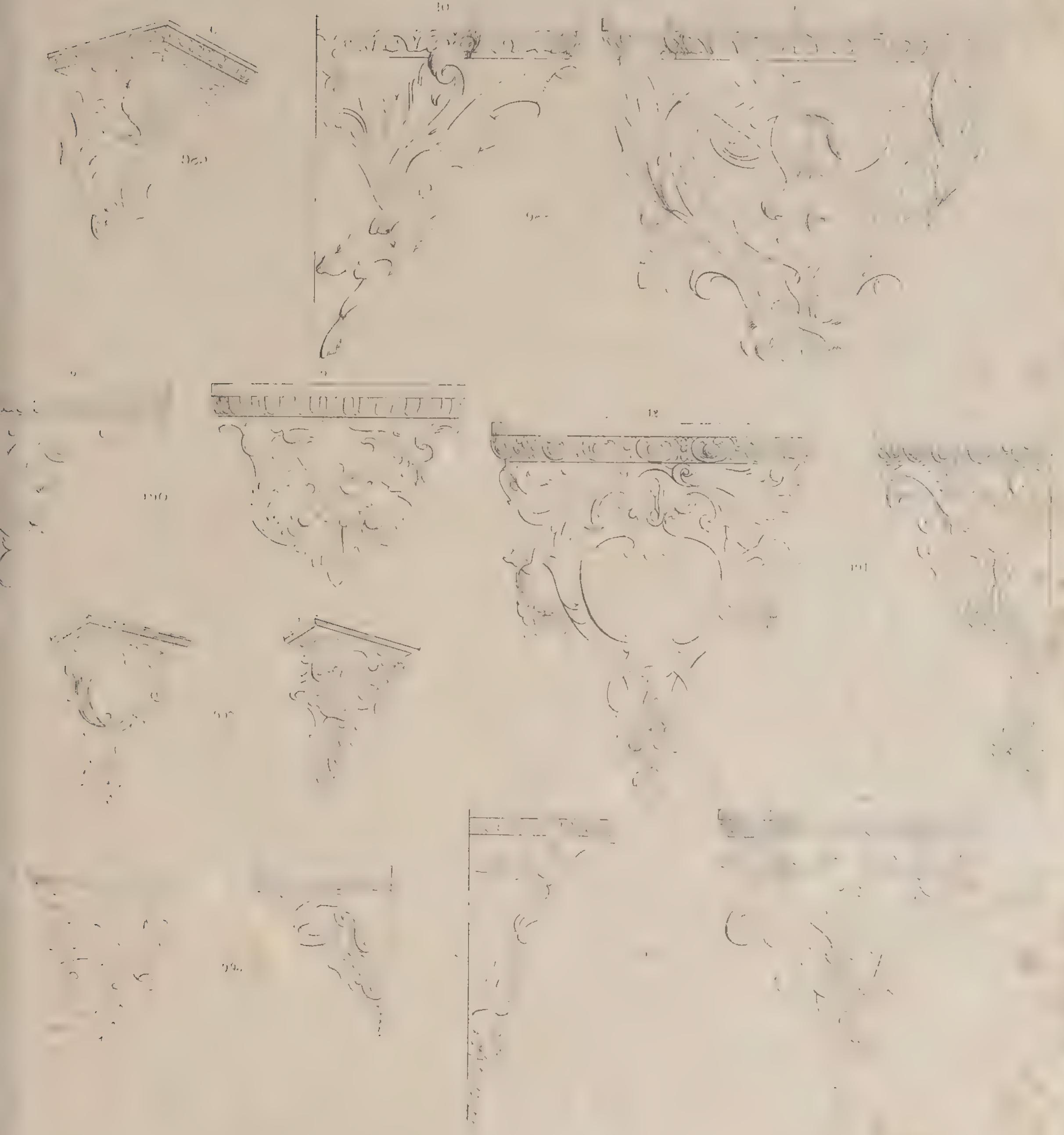

[illegible] C. F. Bielefelds [illegible]

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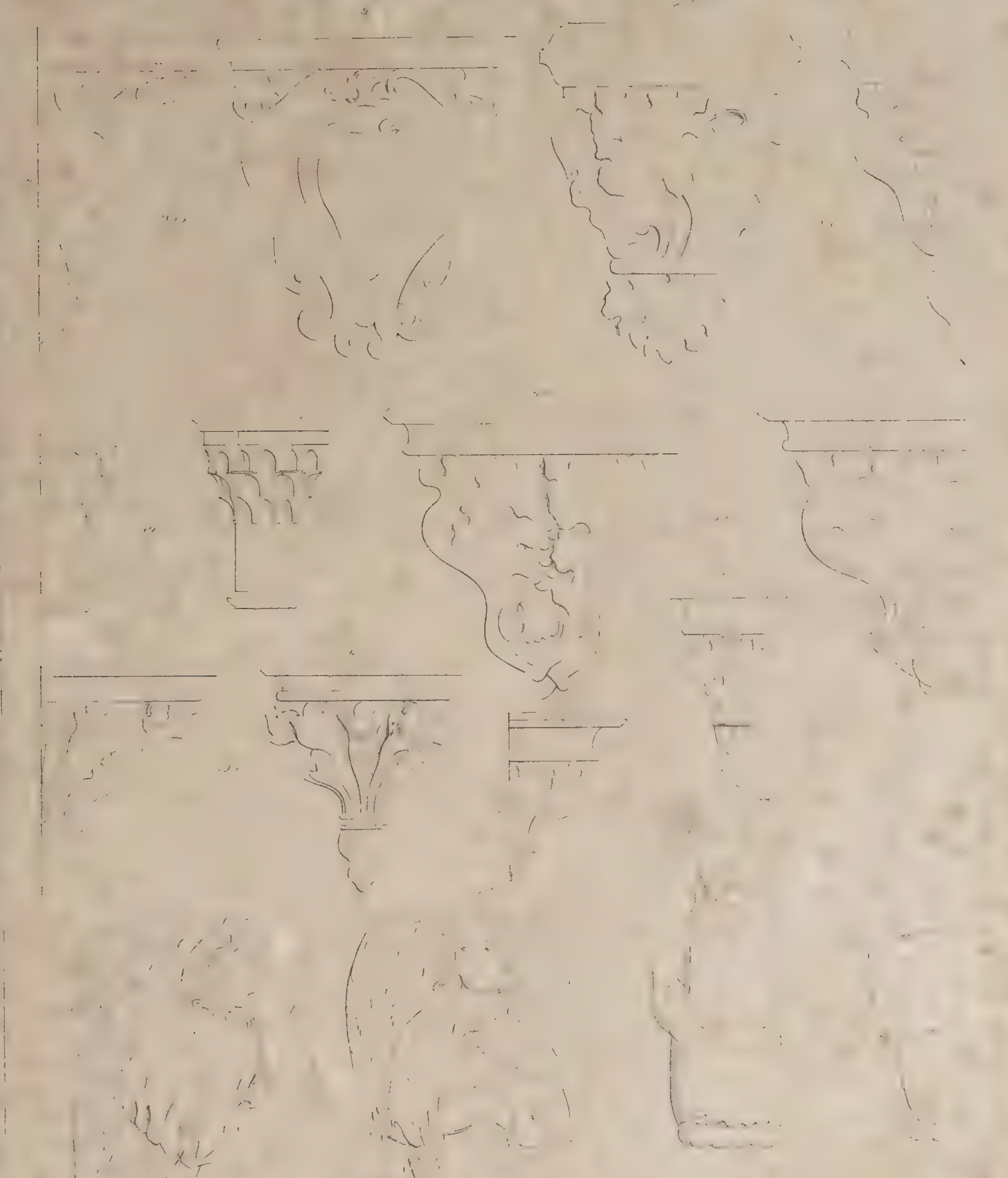


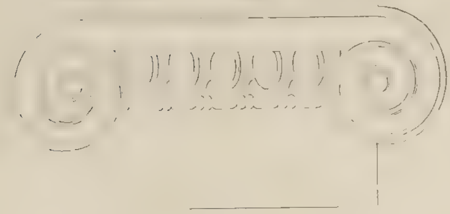
[illegible]

BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS

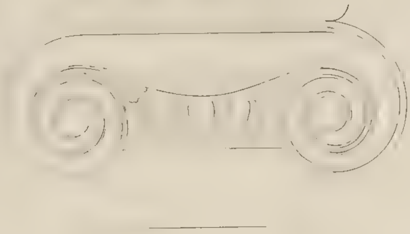
[illegible]

BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS

279
ft in
1 9

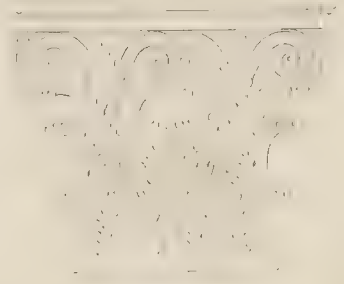


280
ft in
1 7½

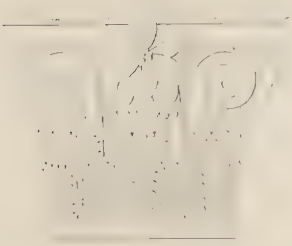


281
ft in
1 11

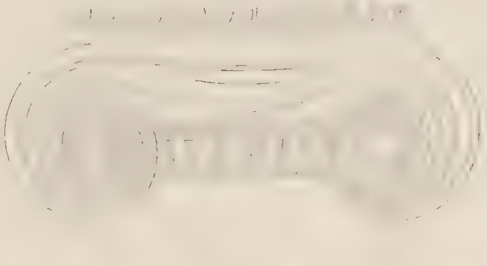
282
ft in
1 4



283
ft in
1 3



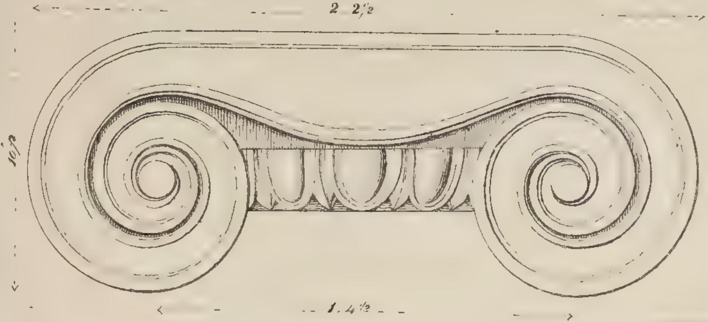
284
ft in
1 1



[illegible] PAPIER MACHE [illegible]

CAPITALS

820



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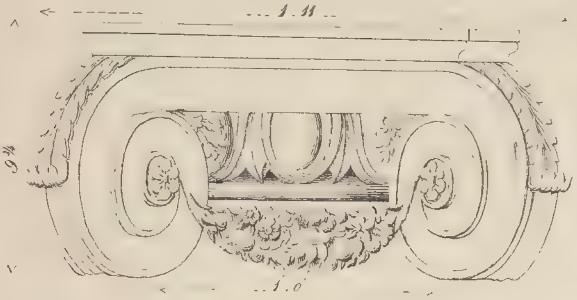
822



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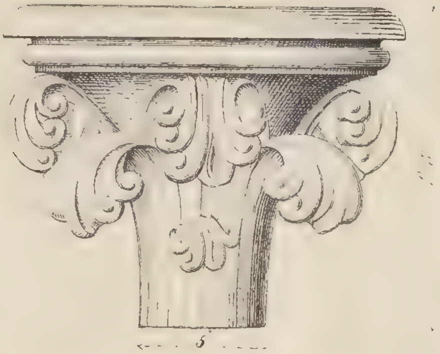

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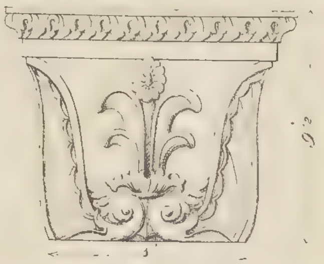

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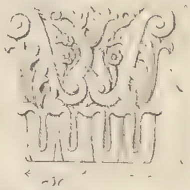

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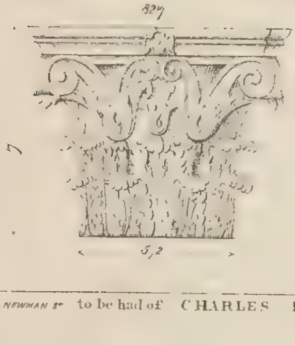


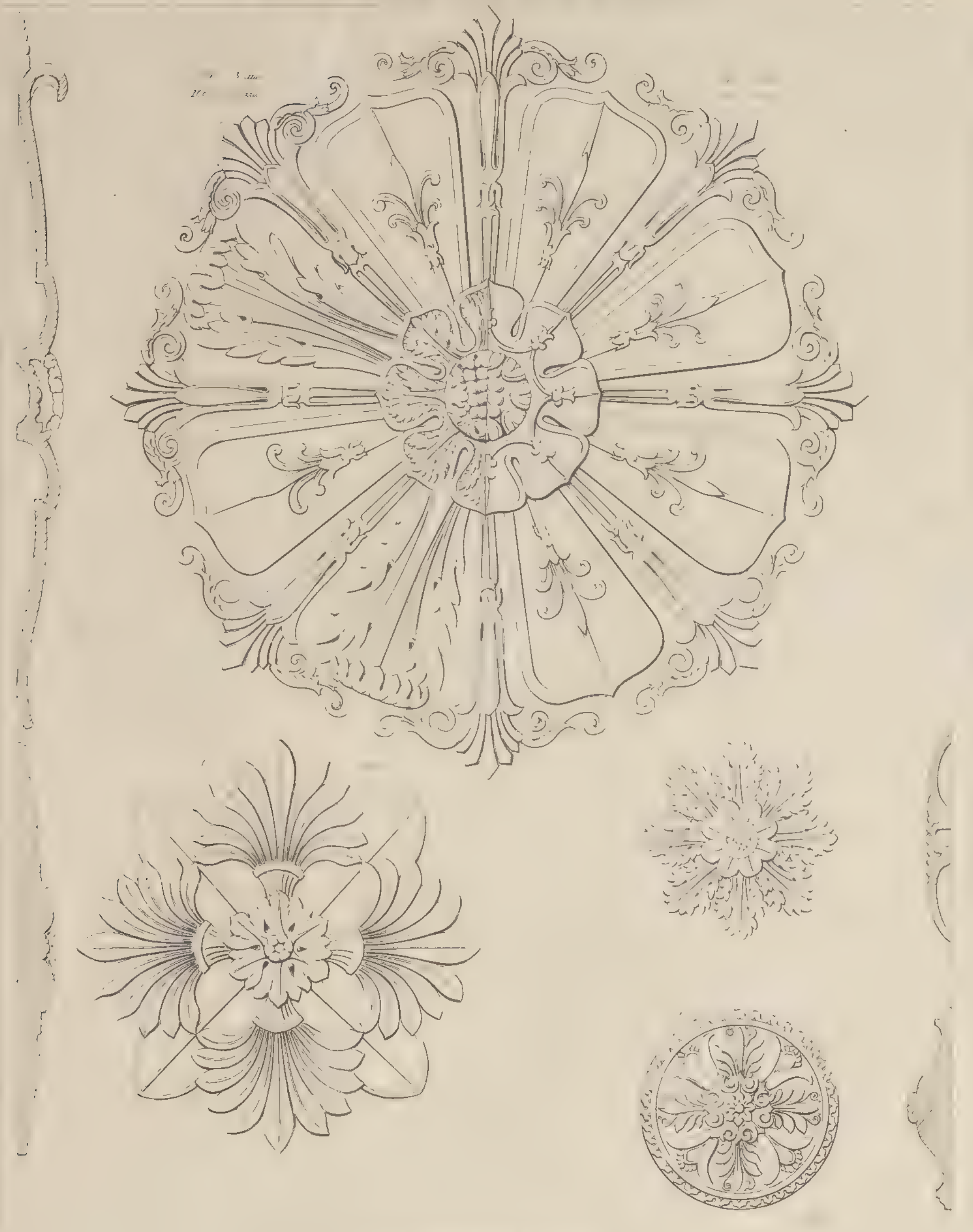
828

LEFEVRE, NEWMAN St to be had of CHARLES F BIELEFELDS PAPIER MACHÉ WORKS 15 Wellington St North, Strand

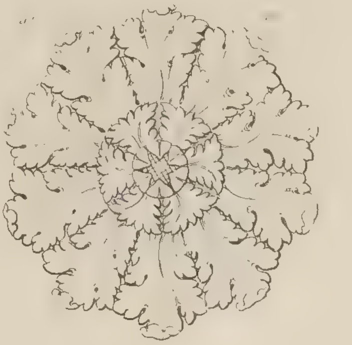
CAPITALS.

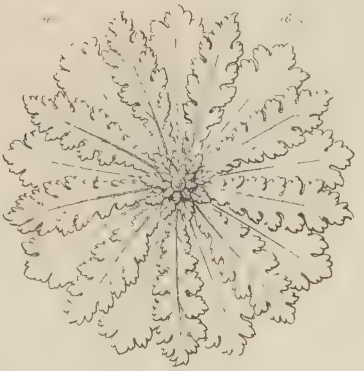
[illegible]

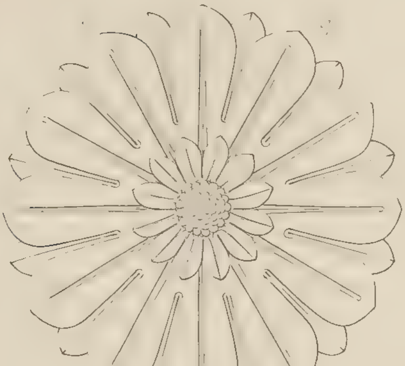
BIELEFELD'S IMPERIAL PAPIER MÂCHÉ ENRICHMENTS



[illegible] IMPROVED [illegible] ENRICHMENTS



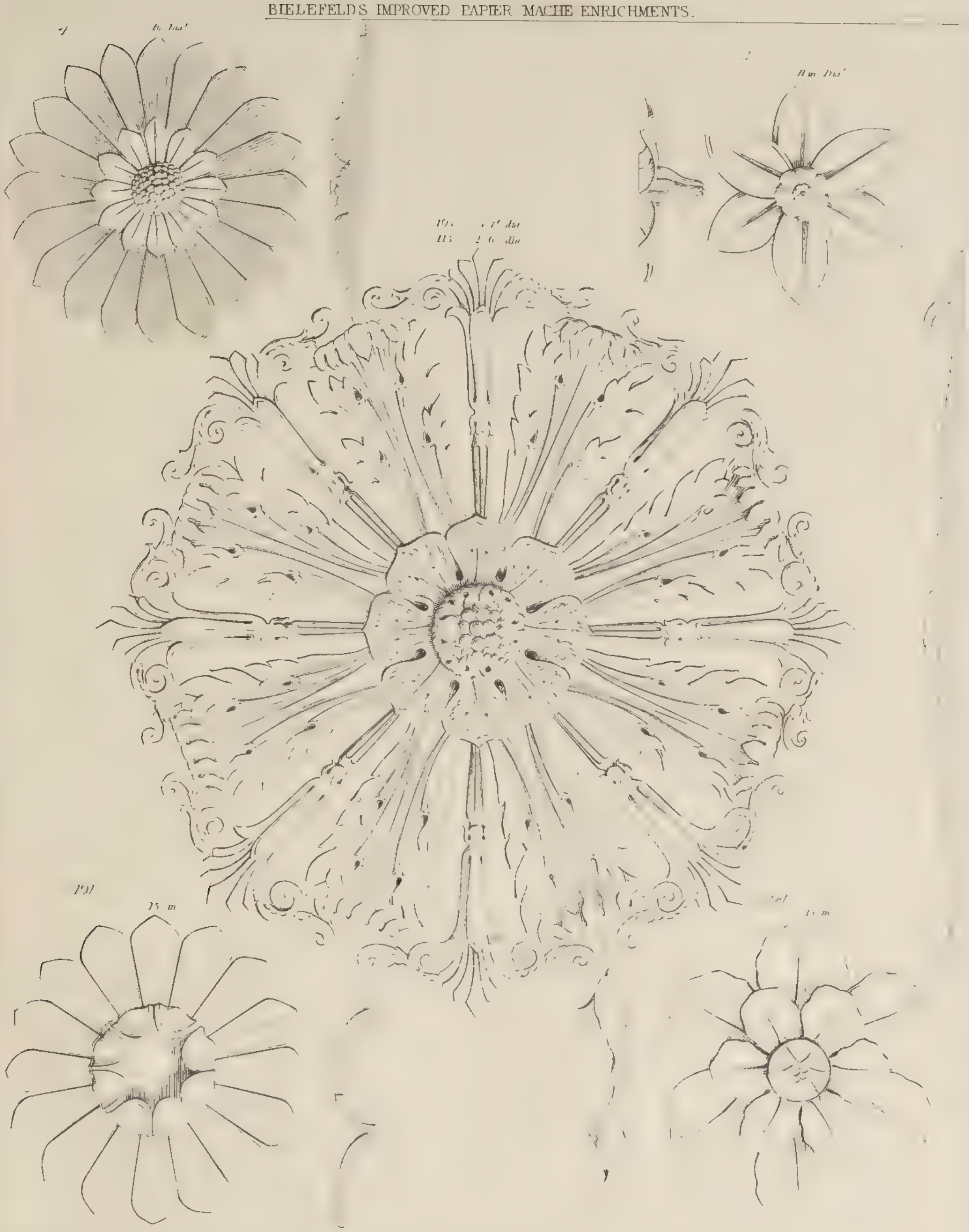




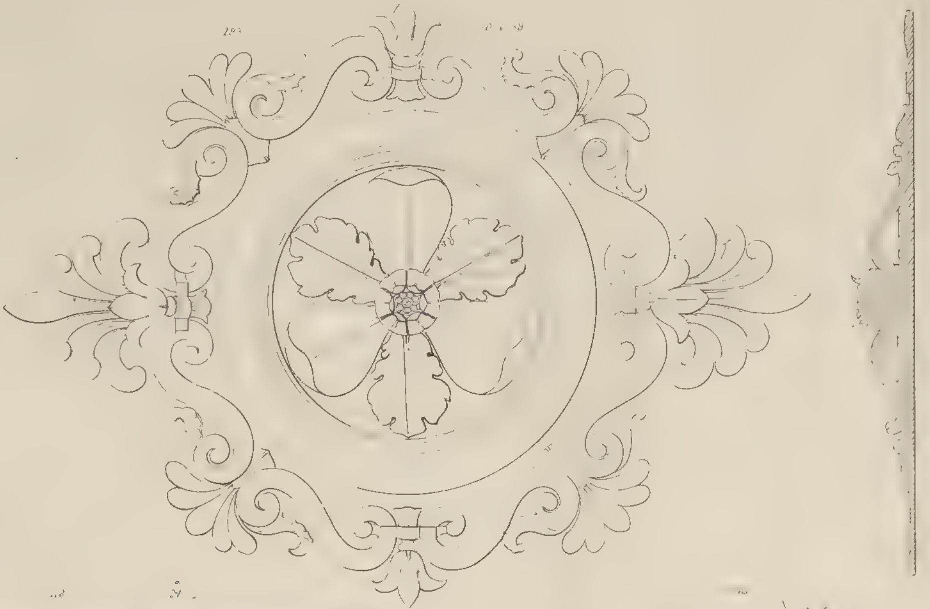
[illegible]

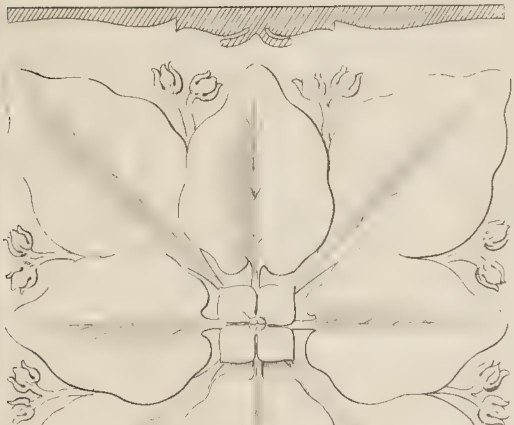
BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS.

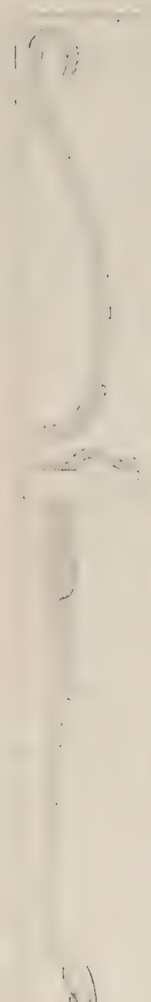
BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS.

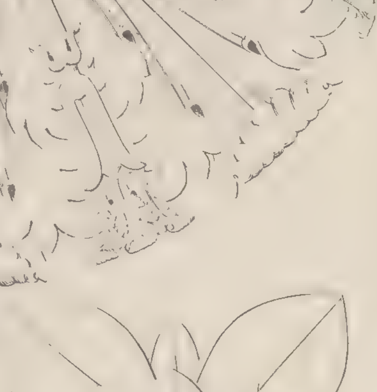


BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS



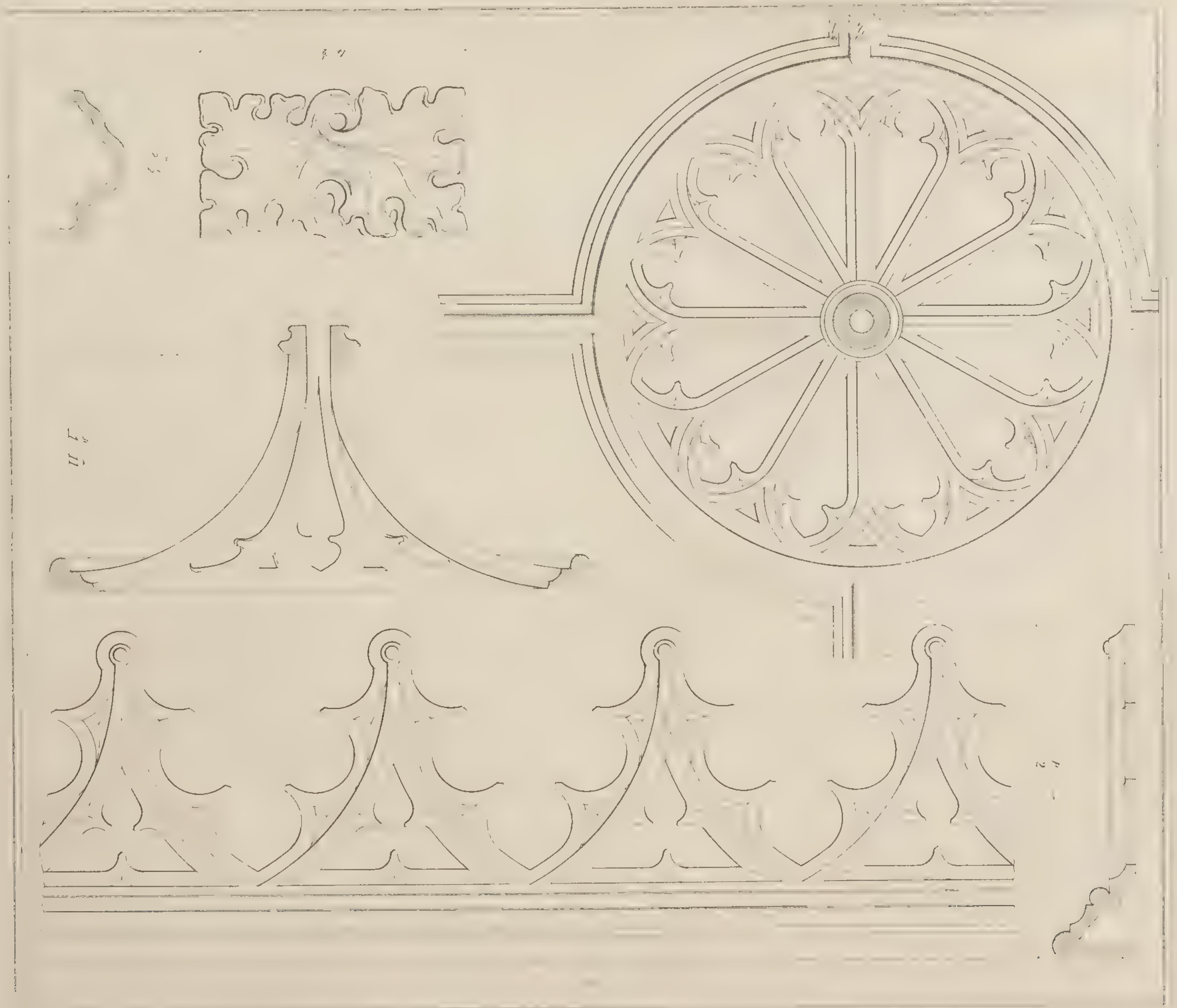


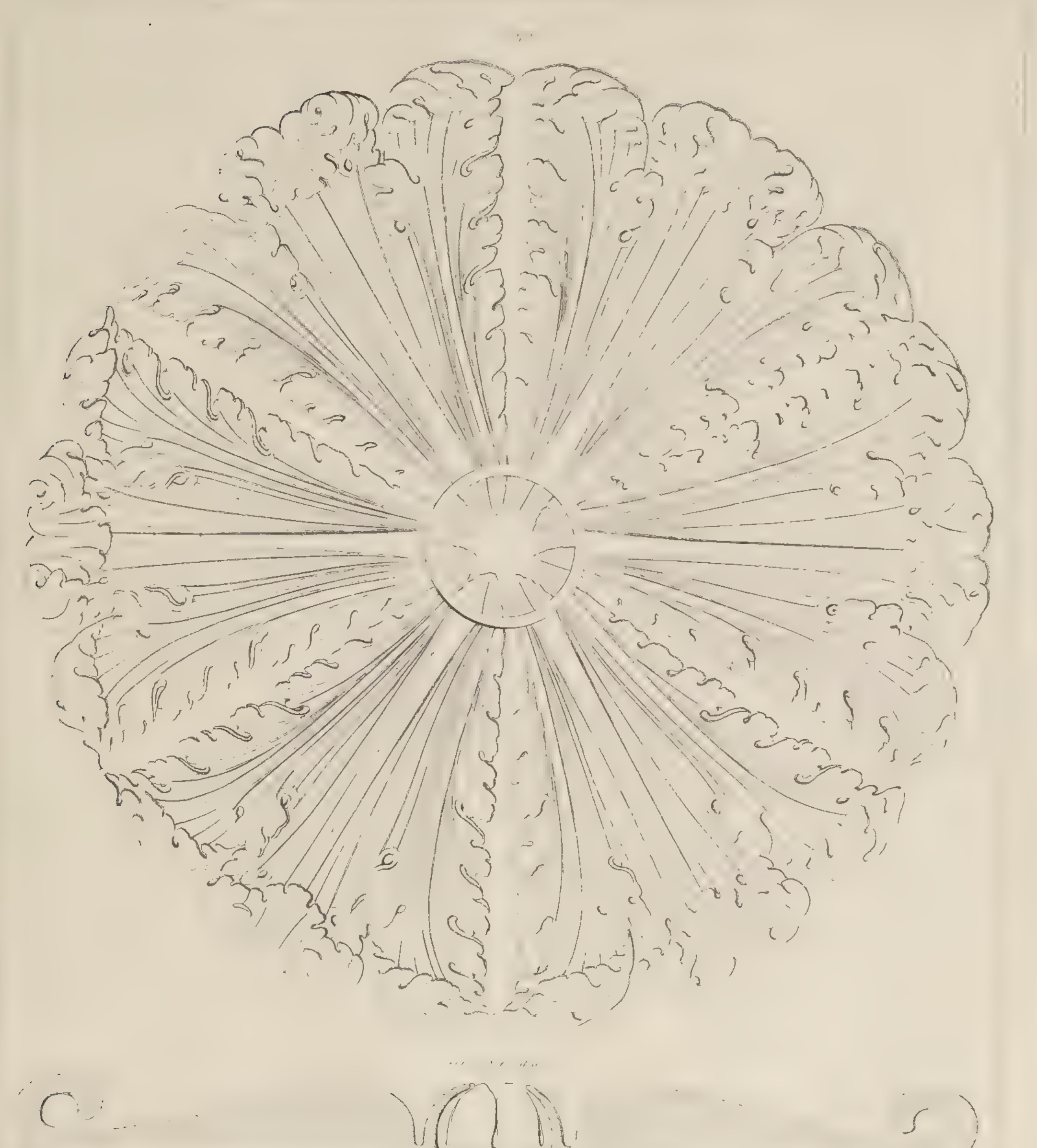




BIELEFELD'S IMPROVED PAPIER MÂCHE ENRICHMENTS

BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS





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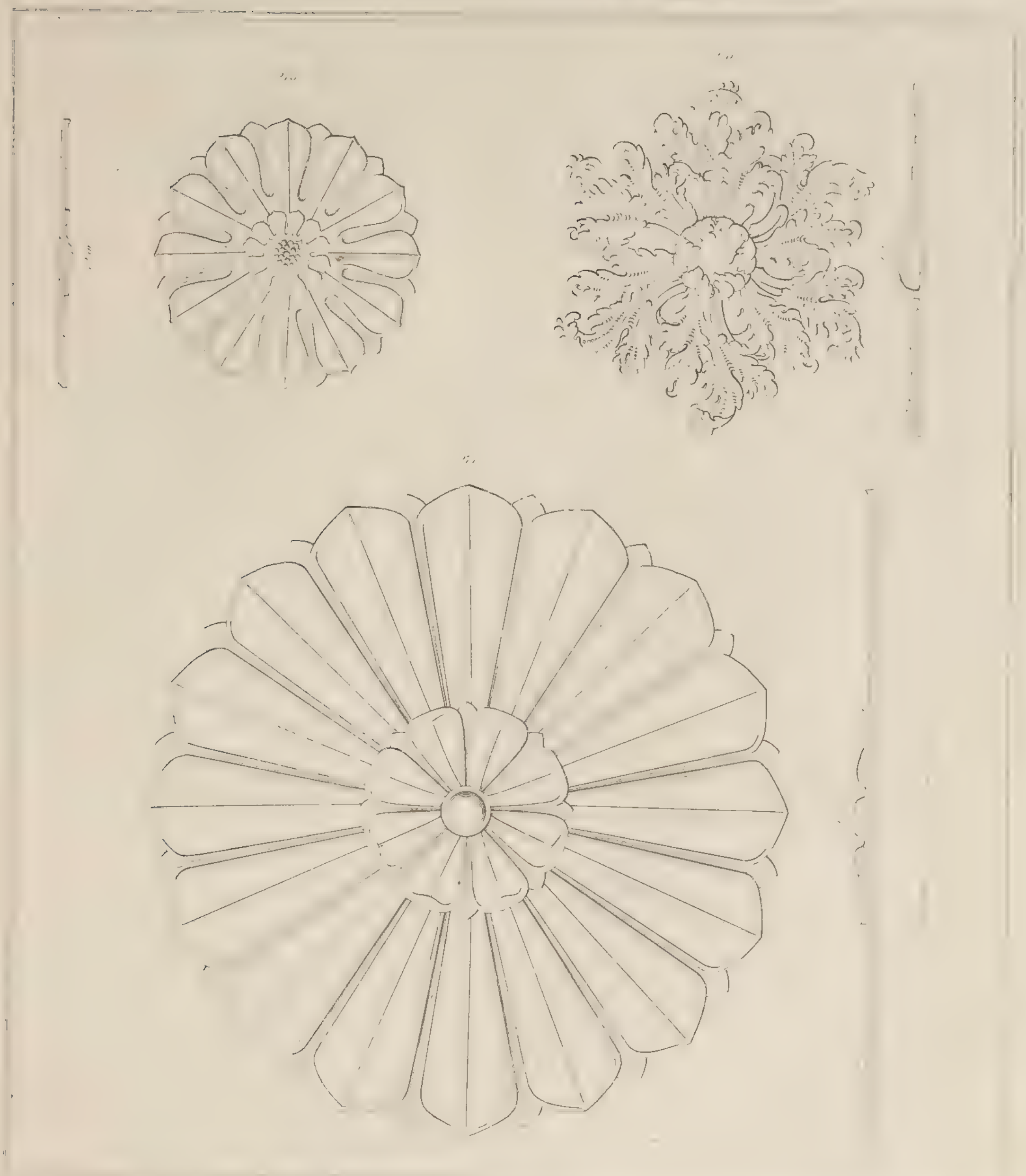
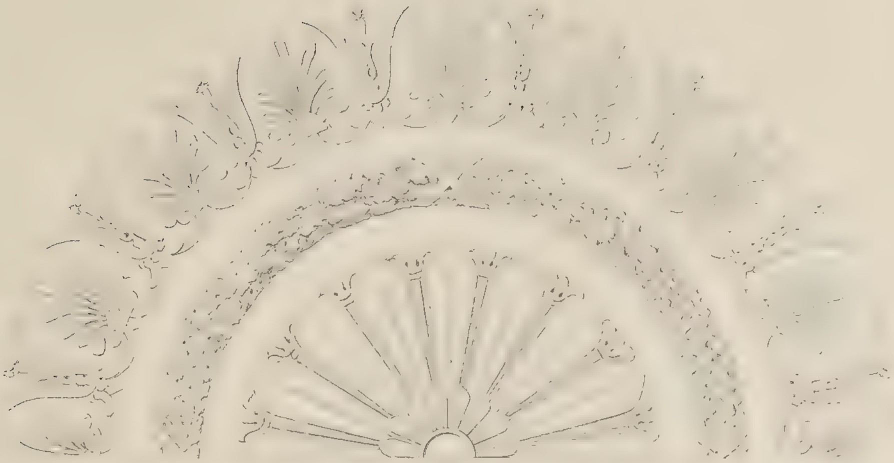


5' 5"

289



290

4' 9"

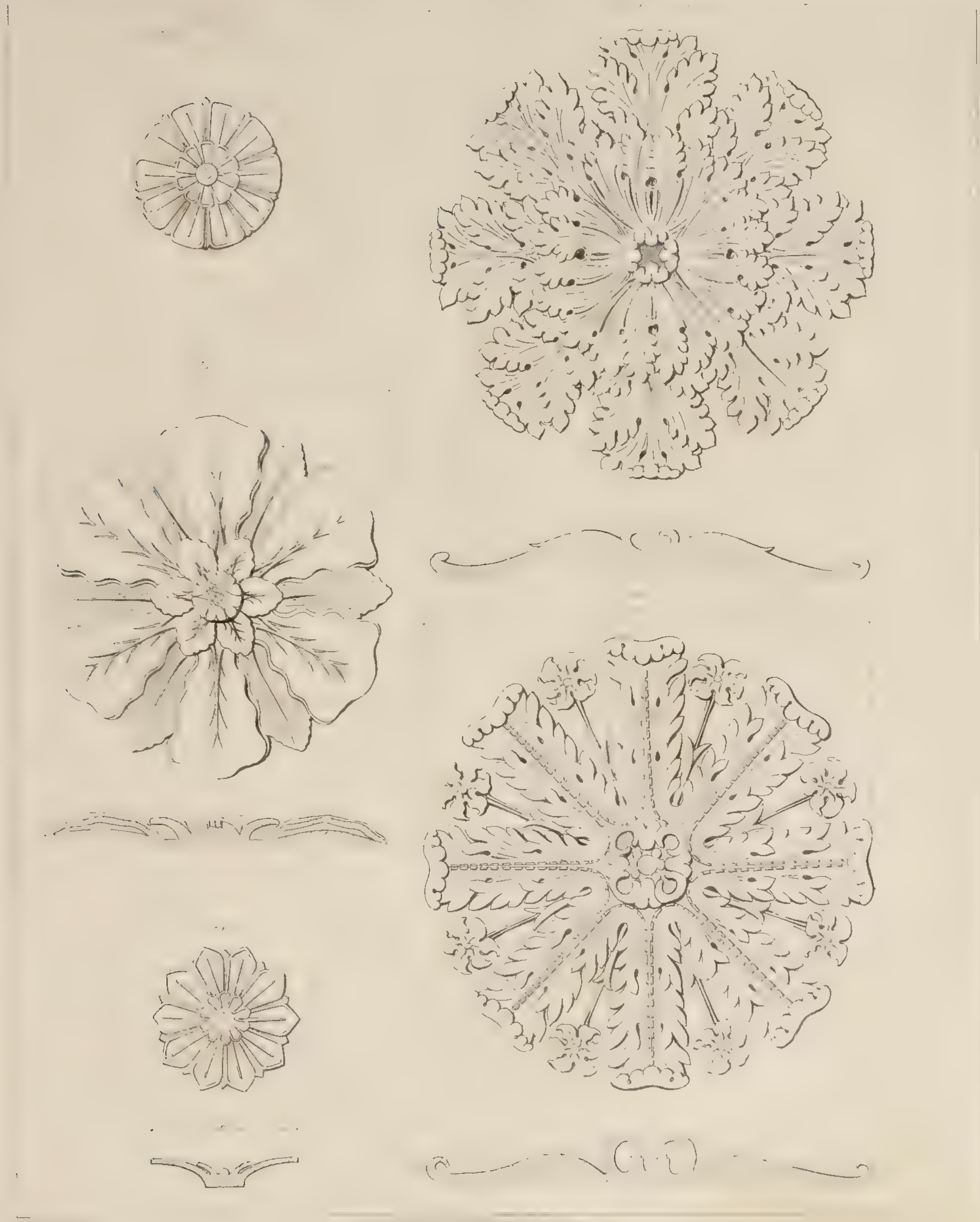
[illegible] MACHE ENRICHMENT

293

292

291

[illegible]



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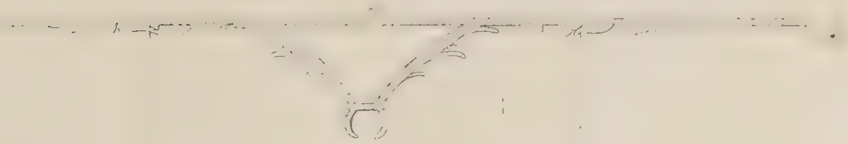
BIELEFELDS IMPROVED PAPIER MÂCHÉ ENRICHMENTS



[illegible]

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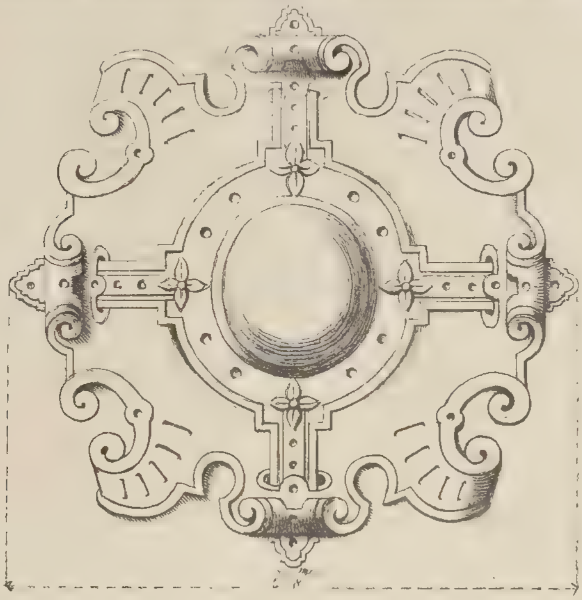

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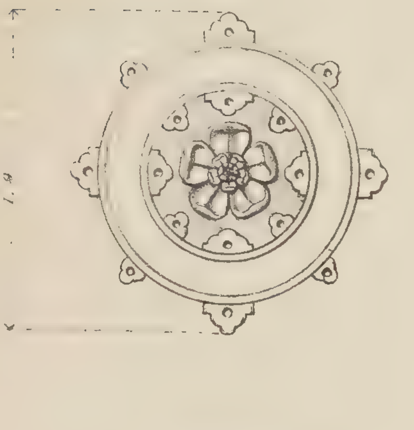
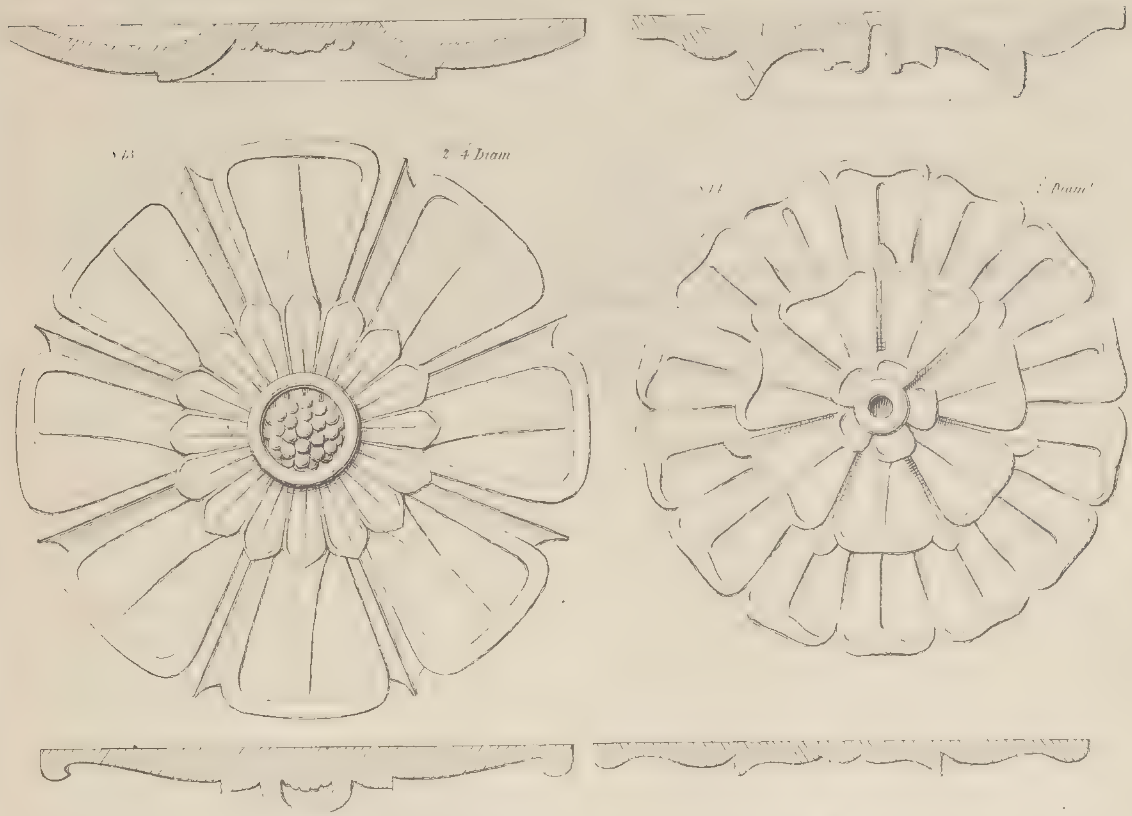
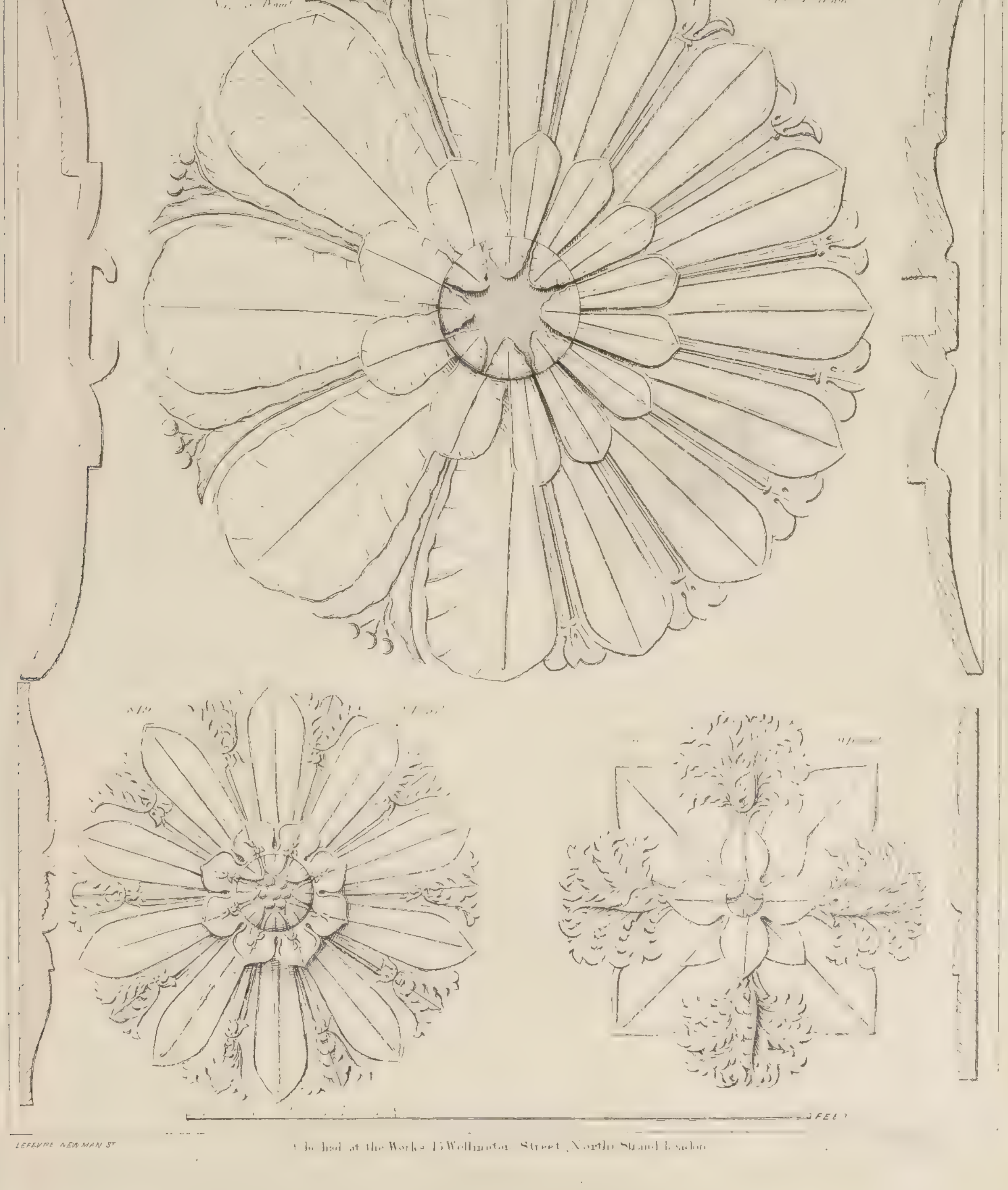


593.

CHARLES F. BIELEFELDS PAPIER MACHE ENRICHMENTS



To be had at the Works 15 Wellington Street, North, Strand, London



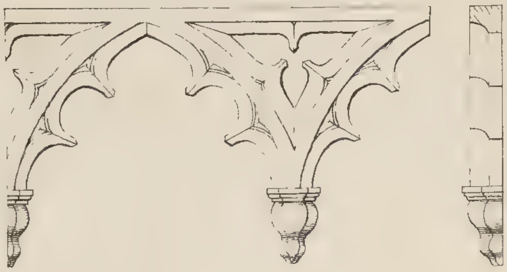
LEFEVRE NEWMAN S^T

To be had at the Works 15 Wellington Street, North Strand London

¼ Full Size.

630

631



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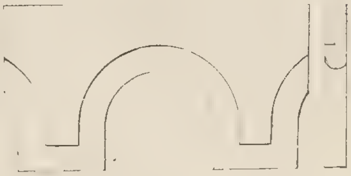

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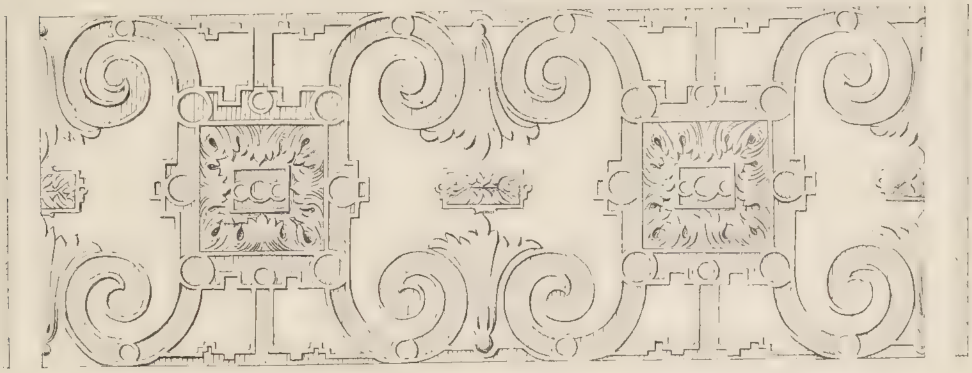

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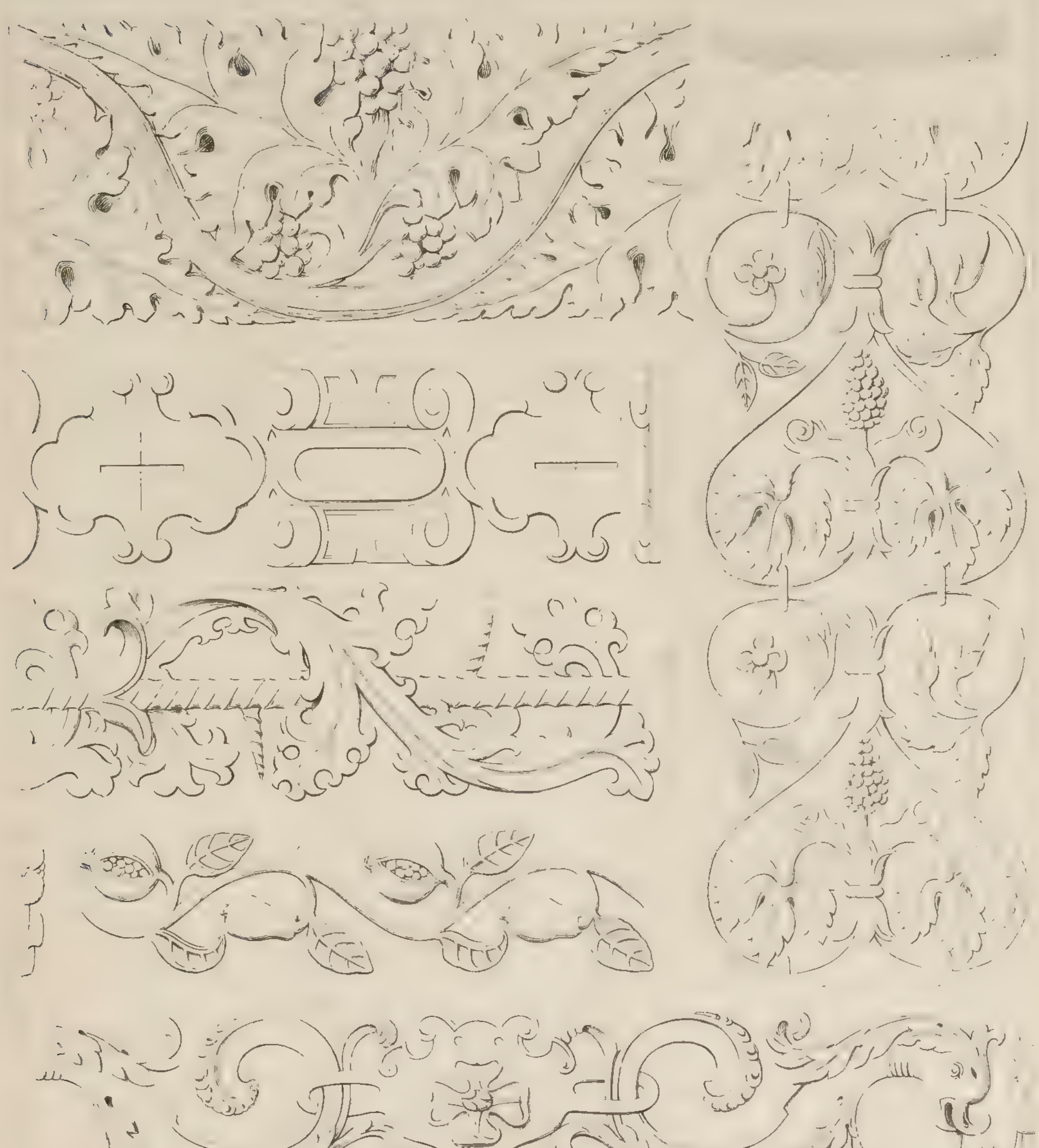
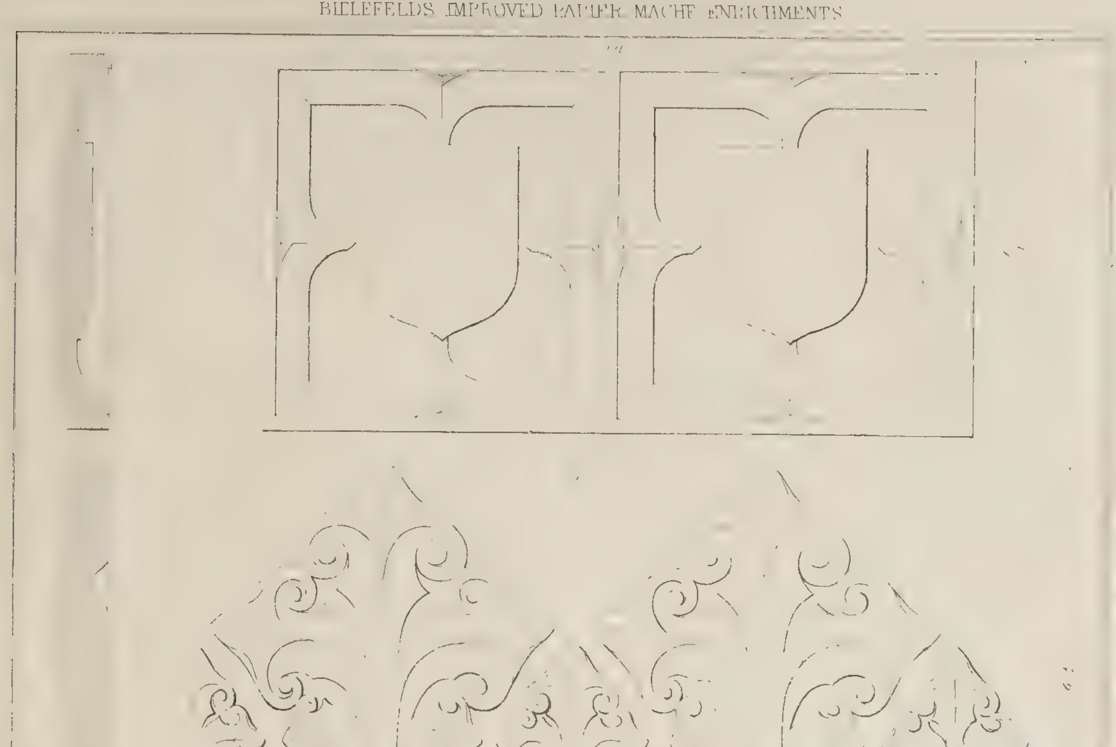


BIELEFELD'S IMPROVED PAPIER MÂCHE ENRICHMENTS.

BIELEFELDS IMPROVED PAPIER MÀCHÉ ENRICHMENTS



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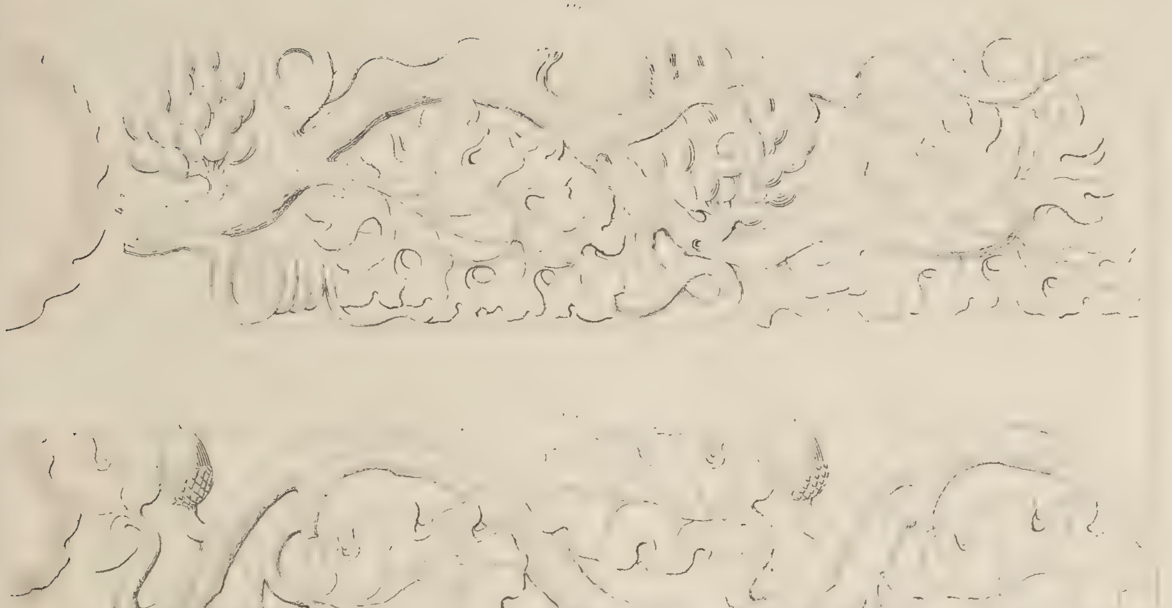
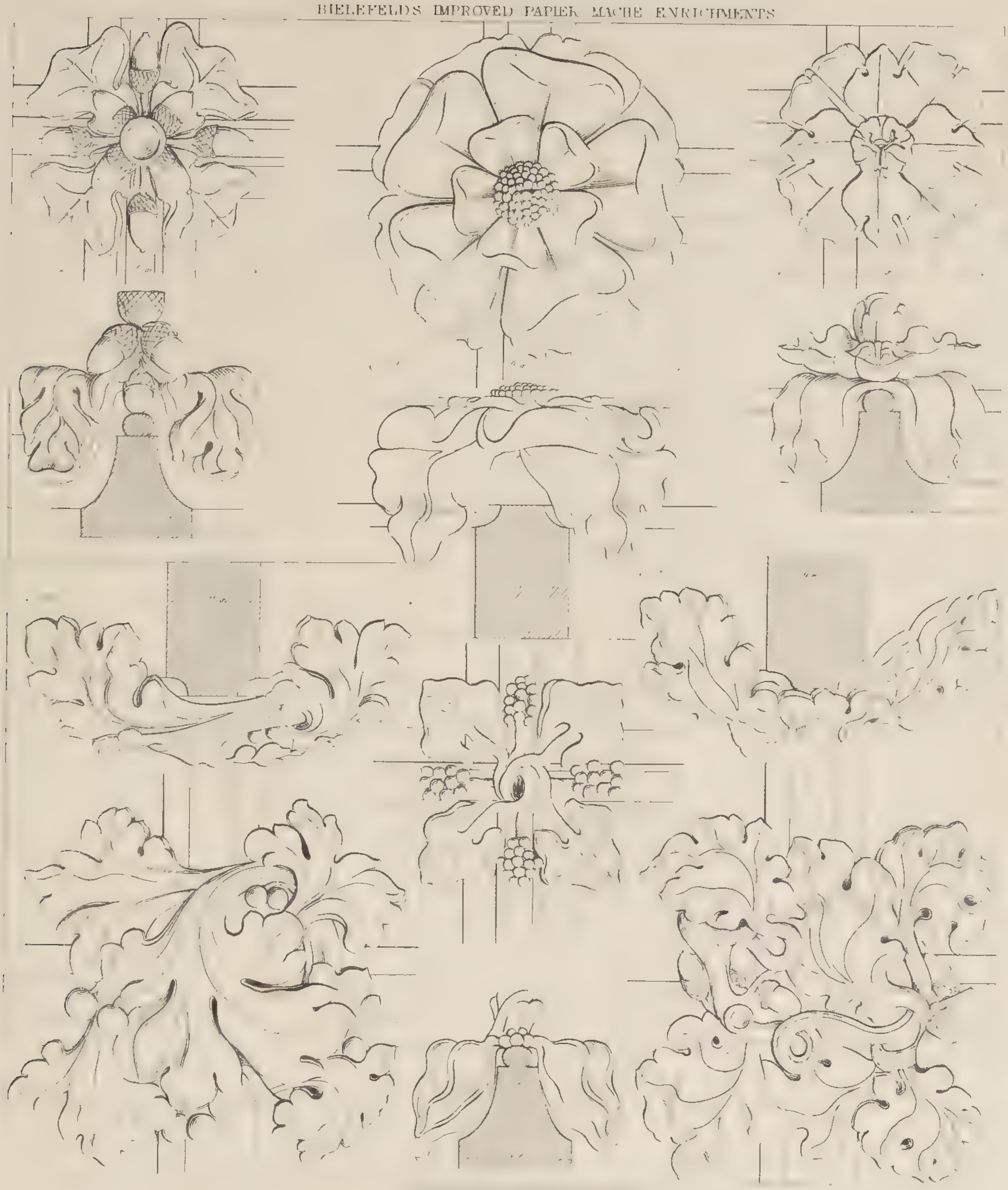
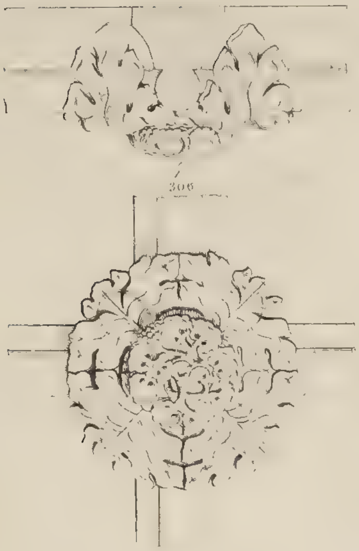


BIELEFELDS IMPROVED PAPIER MACHE ENRICHMENTS



BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS.



306

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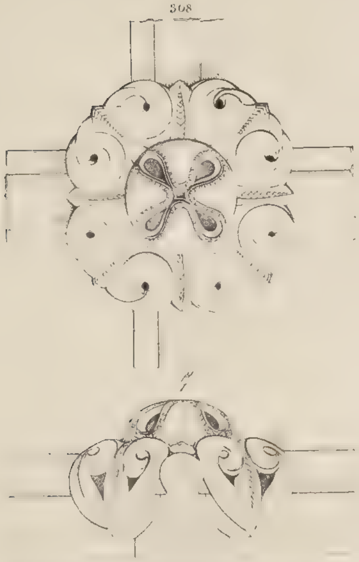

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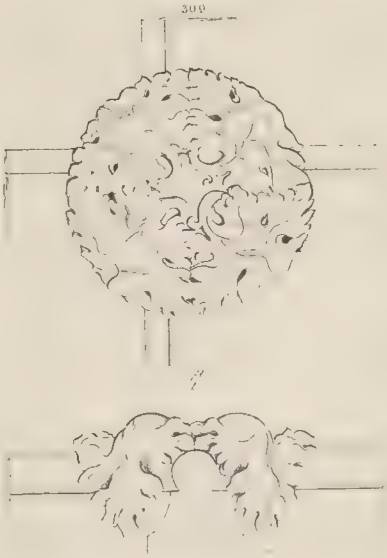

309

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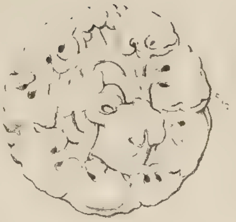
[illegible]



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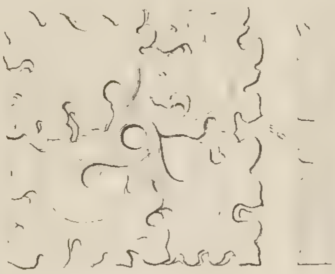

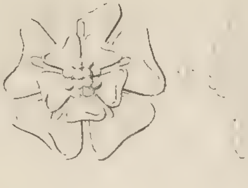

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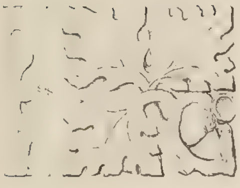

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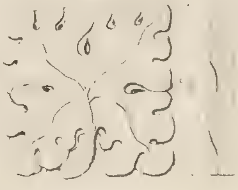

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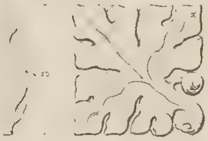

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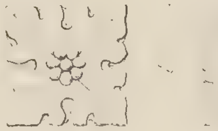

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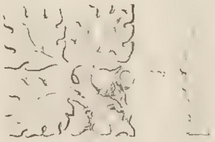


BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS

¼ FULL SIZE

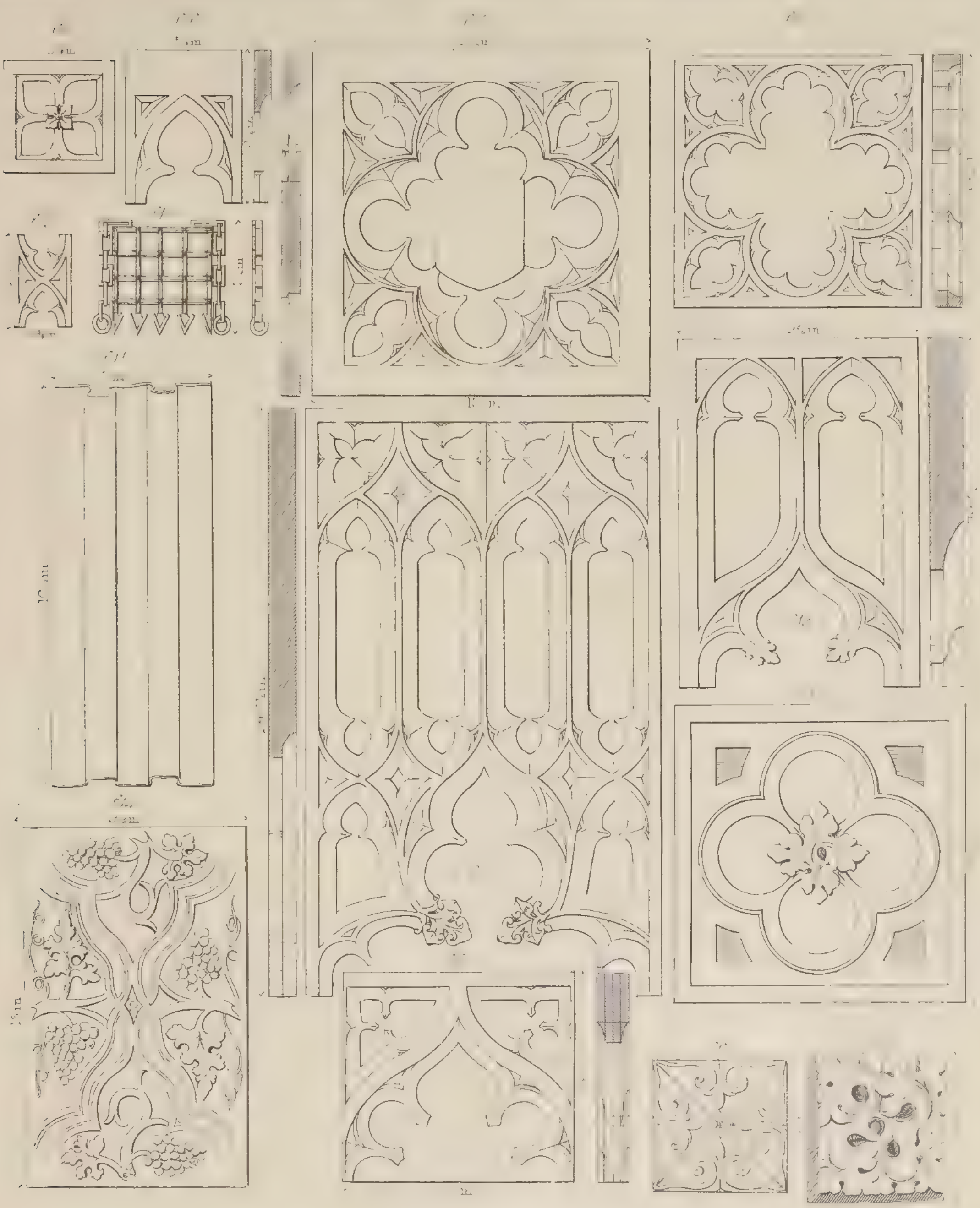
To be had at the Works, 15, Wellington St. North Strand London.

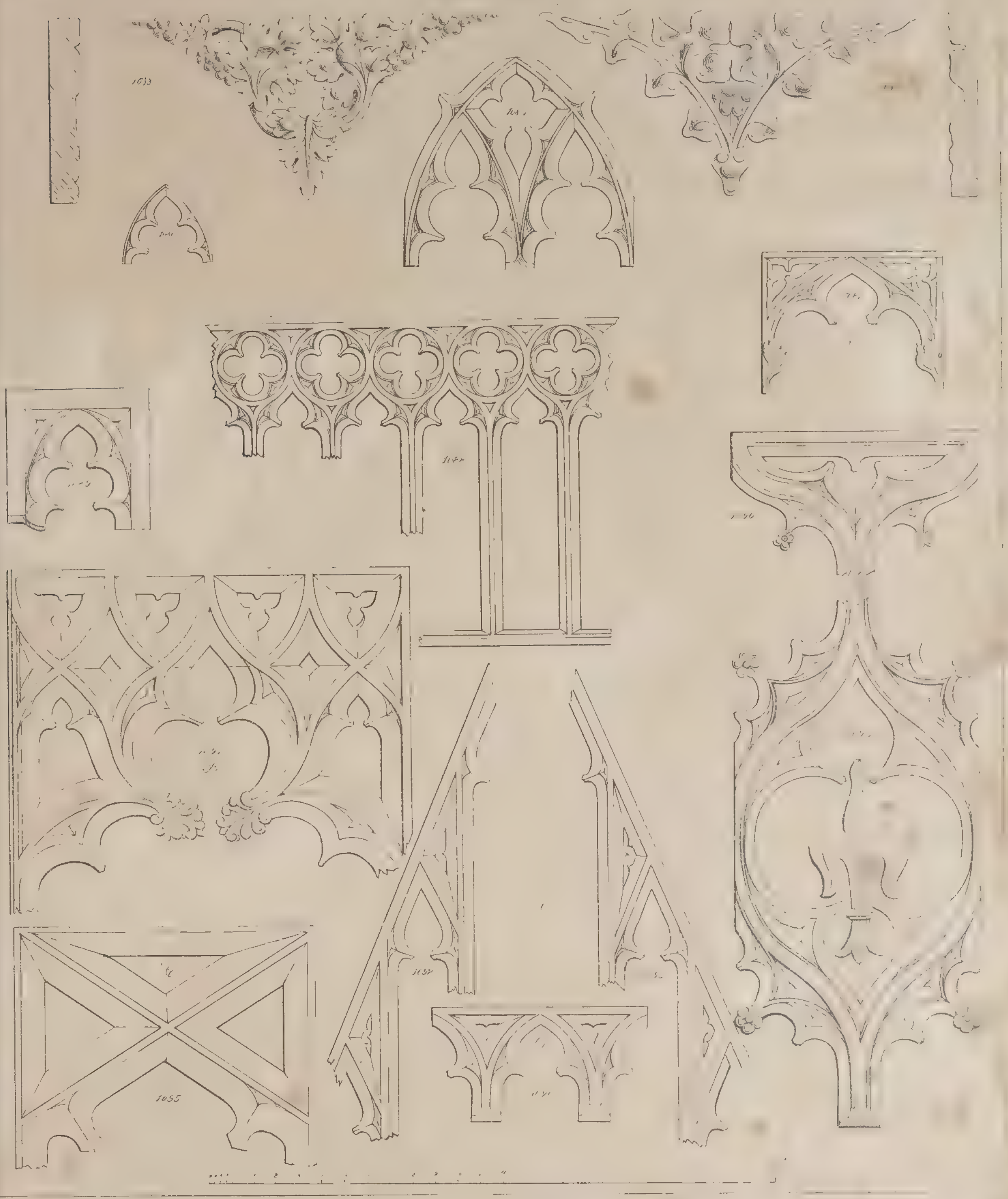
LEFEVRE, NEWMAN Sᵀ

BIELEFELD'S IMPROVED PAPIER MACHÉ ENRICHMENTS

[illegible] PAPIER MACHE ENRICHMENTS

CHARLES F. BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS.





To be had at C.F. Bielefeld's Papier Mache Works [illegible]

CHARLES F BIELEFELD'S PAPIER MACHE ENRICHMENTS.

¼ Real Size.


625


626


627

628

629

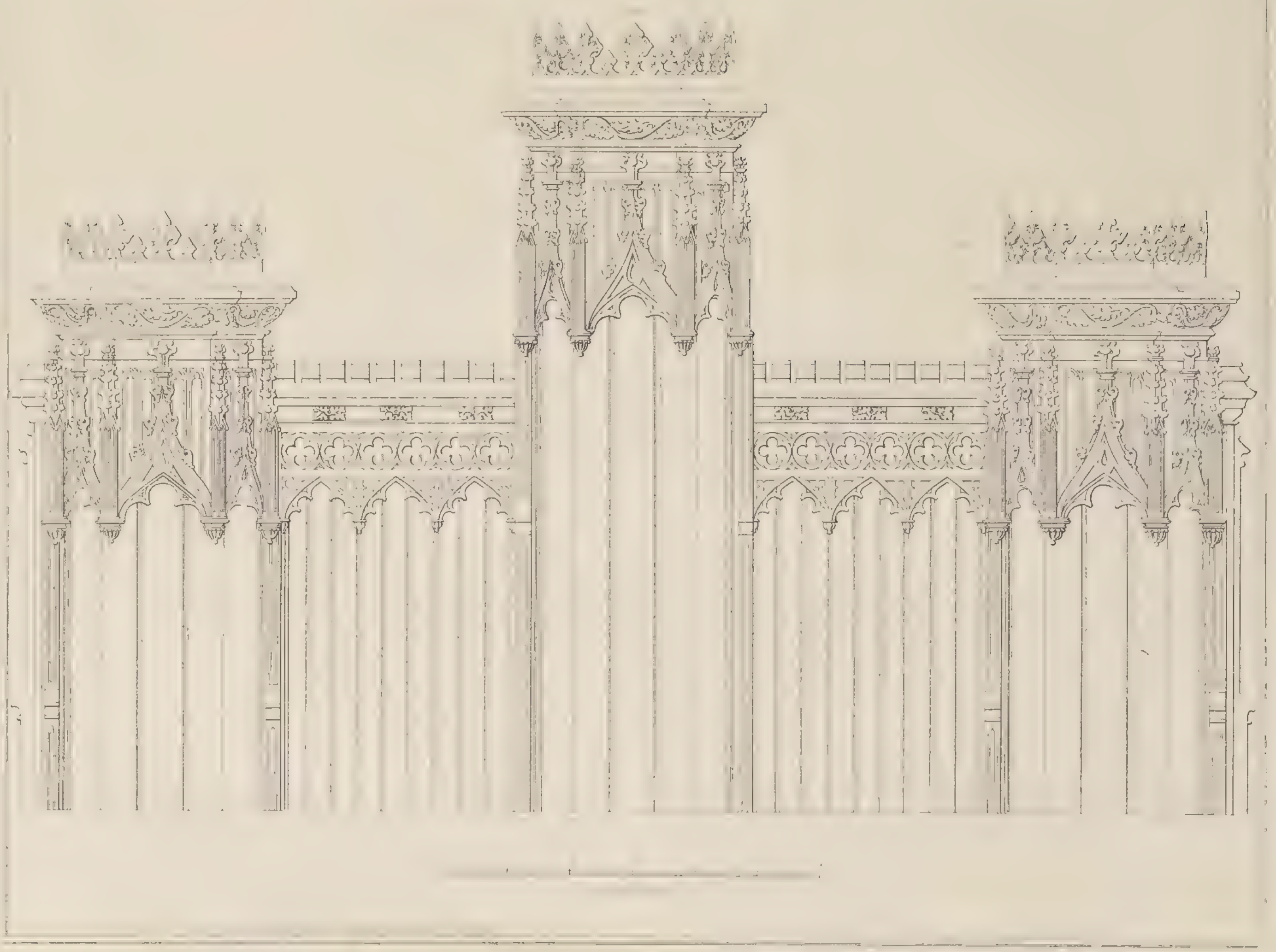
Published at the Works, 15, Wellington St. North Strand, London

LEFEVRE NEWMAN

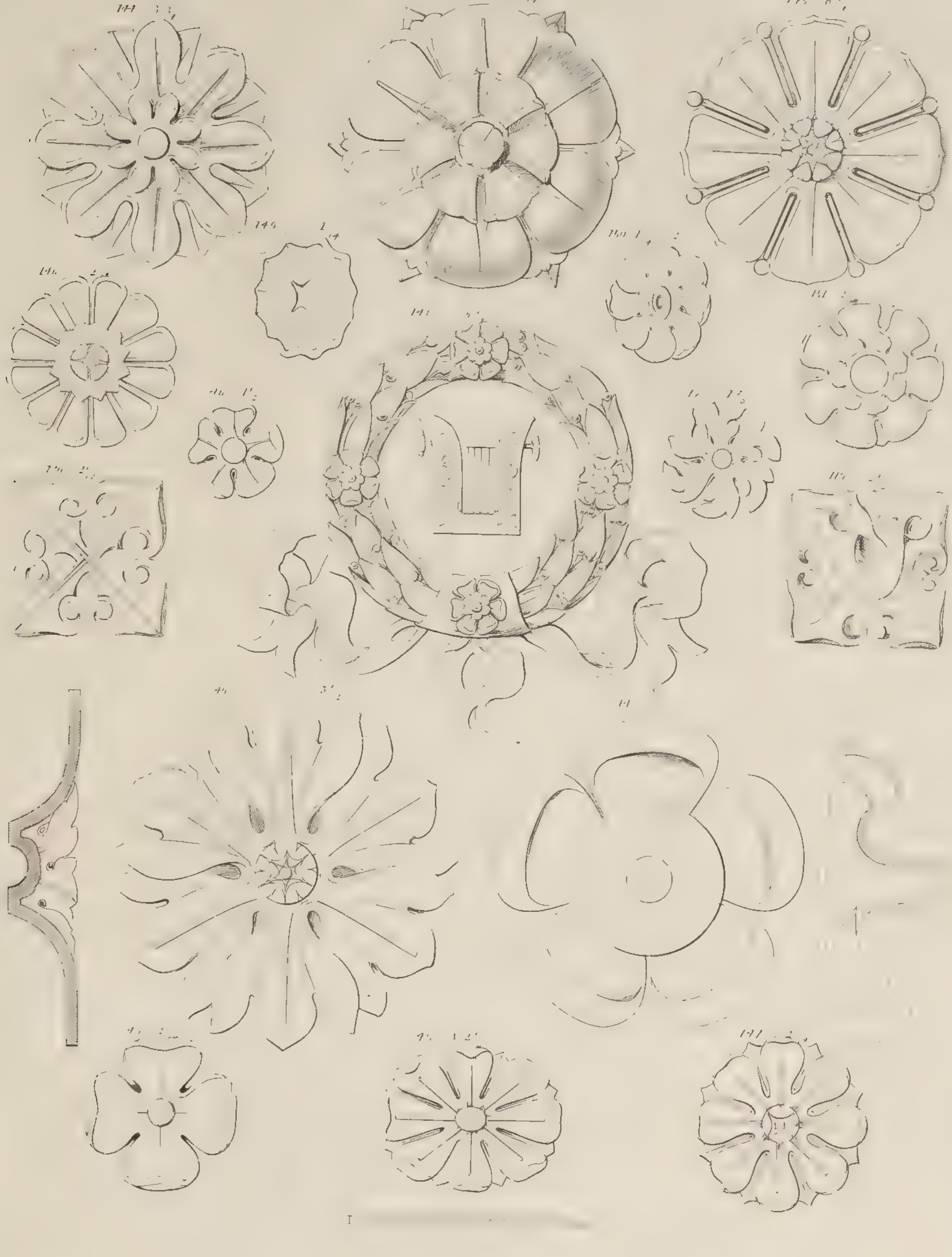
CHARLES F BIELEFELDS PAPIER MACHE ENRICHMENTS

[illegible] Real Size

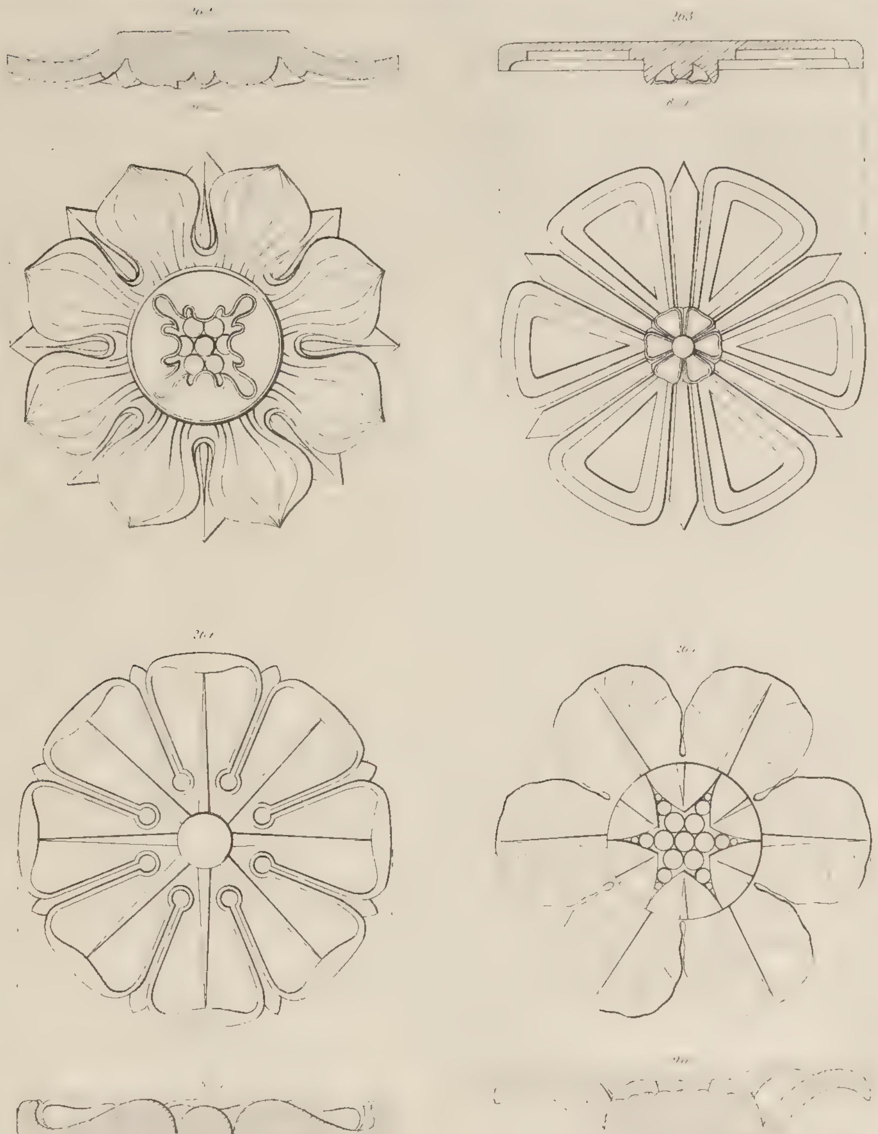
[illegible]



BIELEFELD'S IMPROVED PAPIER MÂCHÈ ENRICHMENTS.

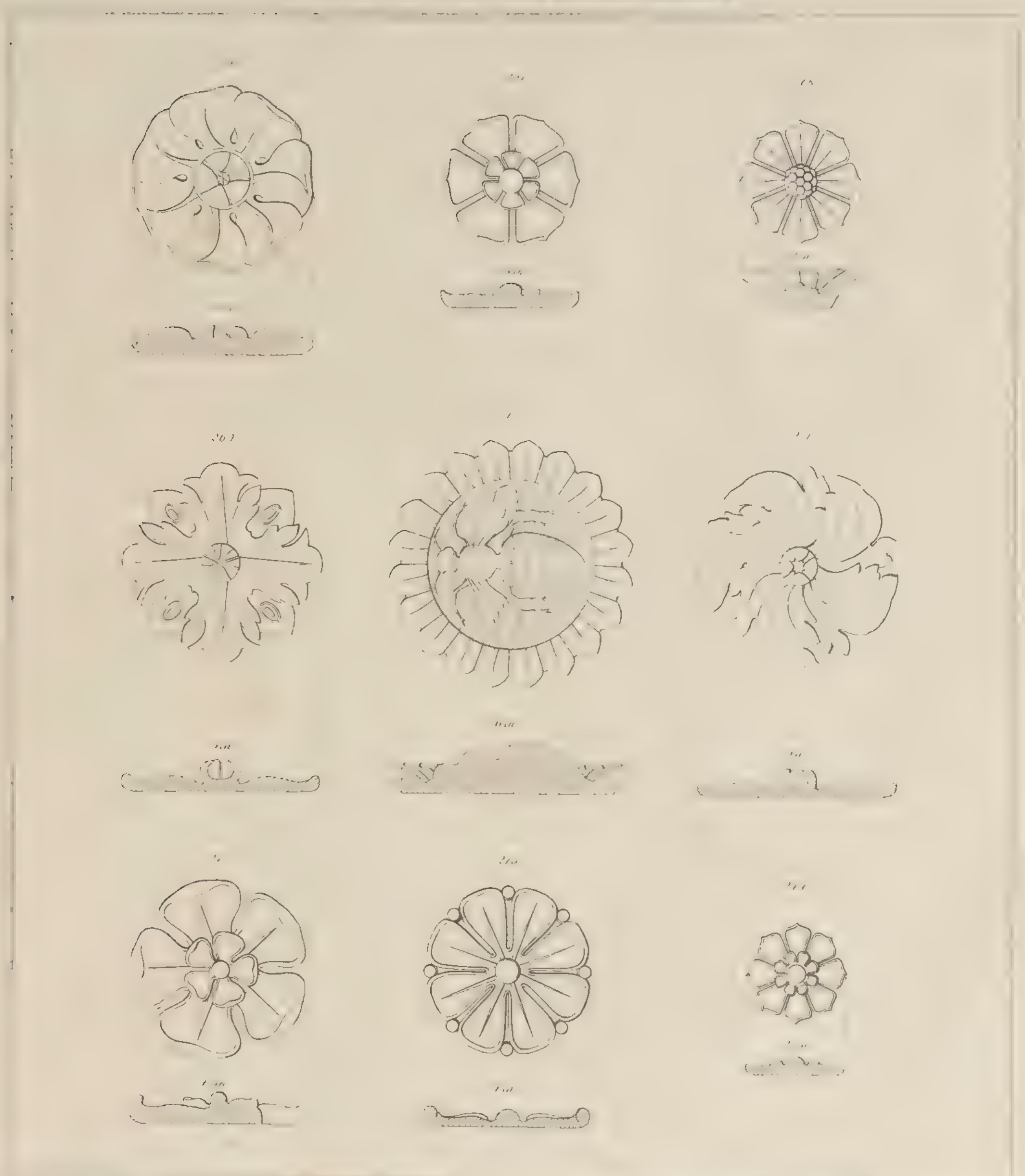


EXAMPLES OF CARVED PATERÆ AND [illegible] ENRICHMENTS

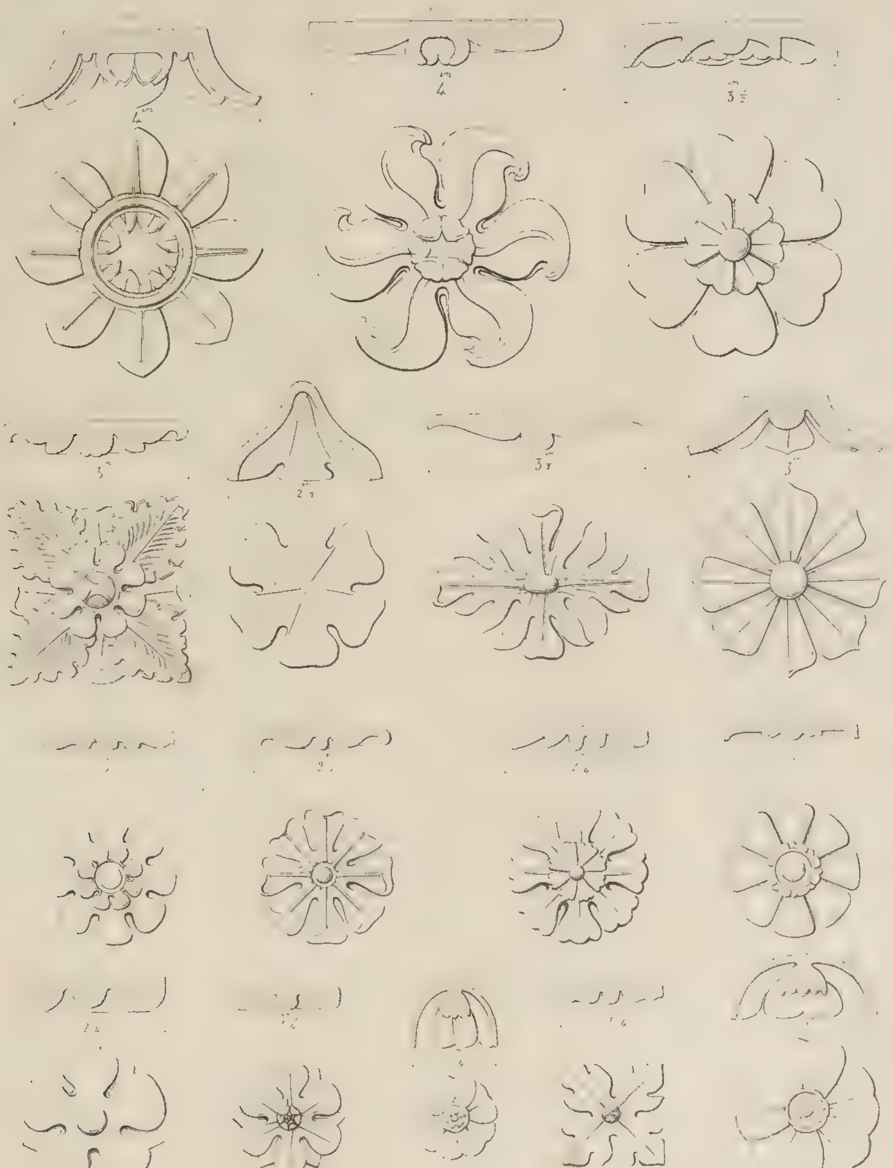


BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENT

[illegible]



BIELEFELD'S IMPROVED PAPIER MÂCHE ENRICHMENTS



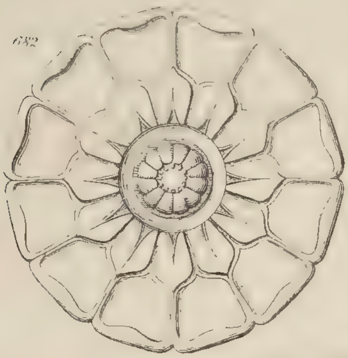
CHARLES F. BIELEFELD'S PAPIER MACHE ENRICHMENTS

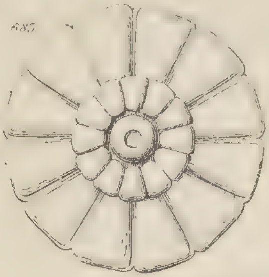

3¾ In


4⅛ In


2⅝ In

Left Real Size

682


683


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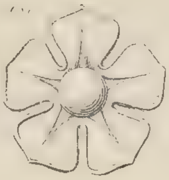
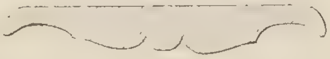
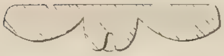
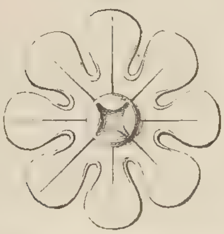



5½ In


1⅞ In.


3¼ In.

685


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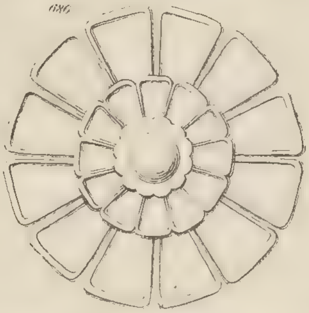
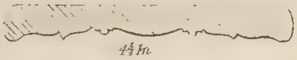
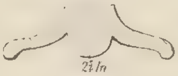
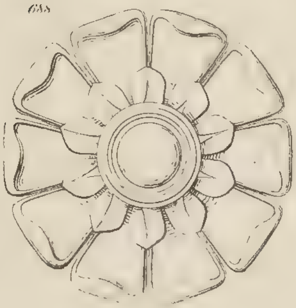


687



4¼ In


4 In


2¼ In

688


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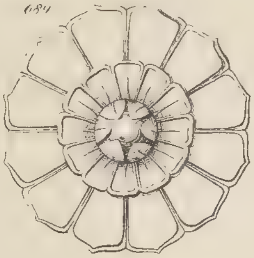

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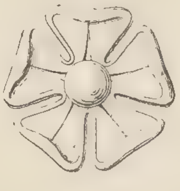
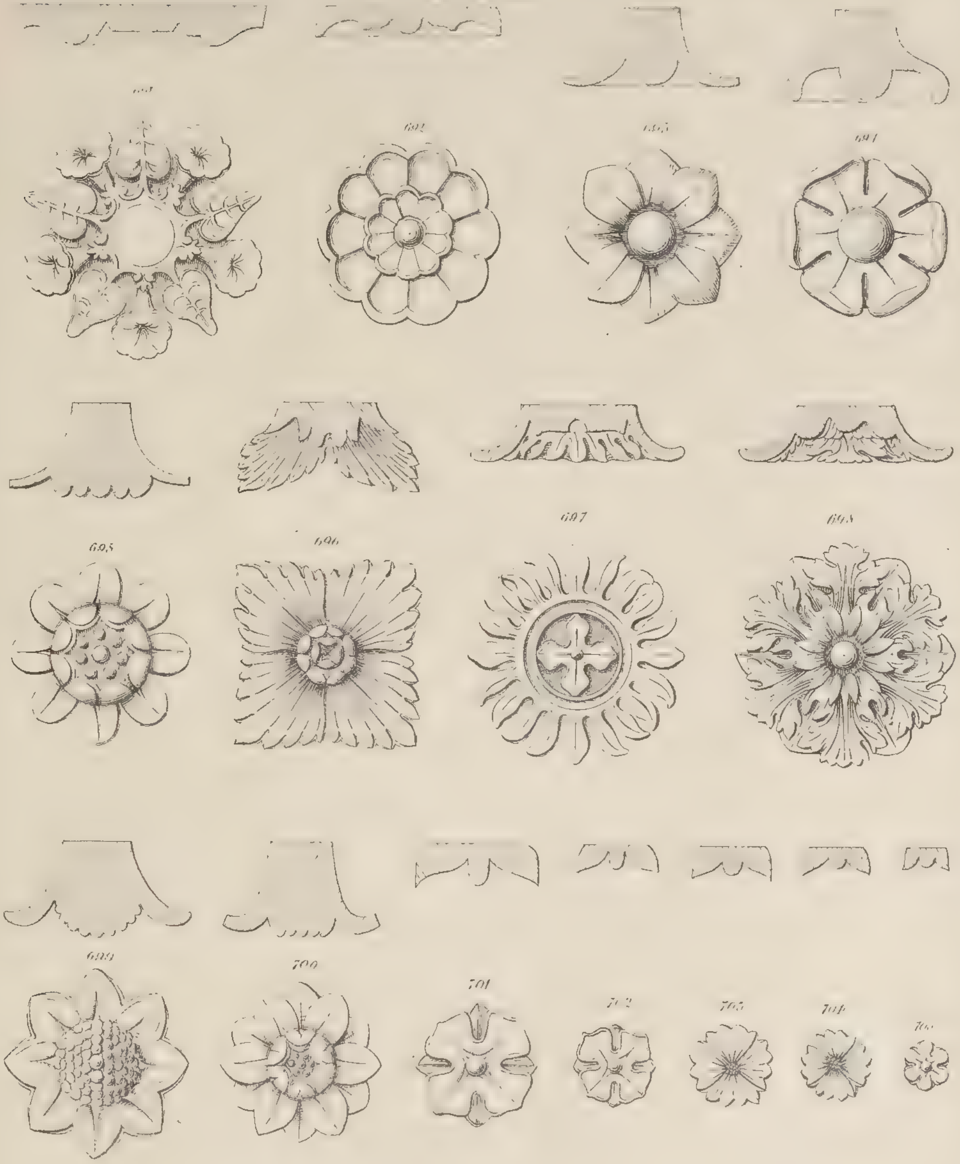


CHARLES F. BIELEFELD'S PAPIER MACHE ENRICHMENTS

Half Real Size



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to be had at the Works, 15 Wellington St. North, Strand, London.

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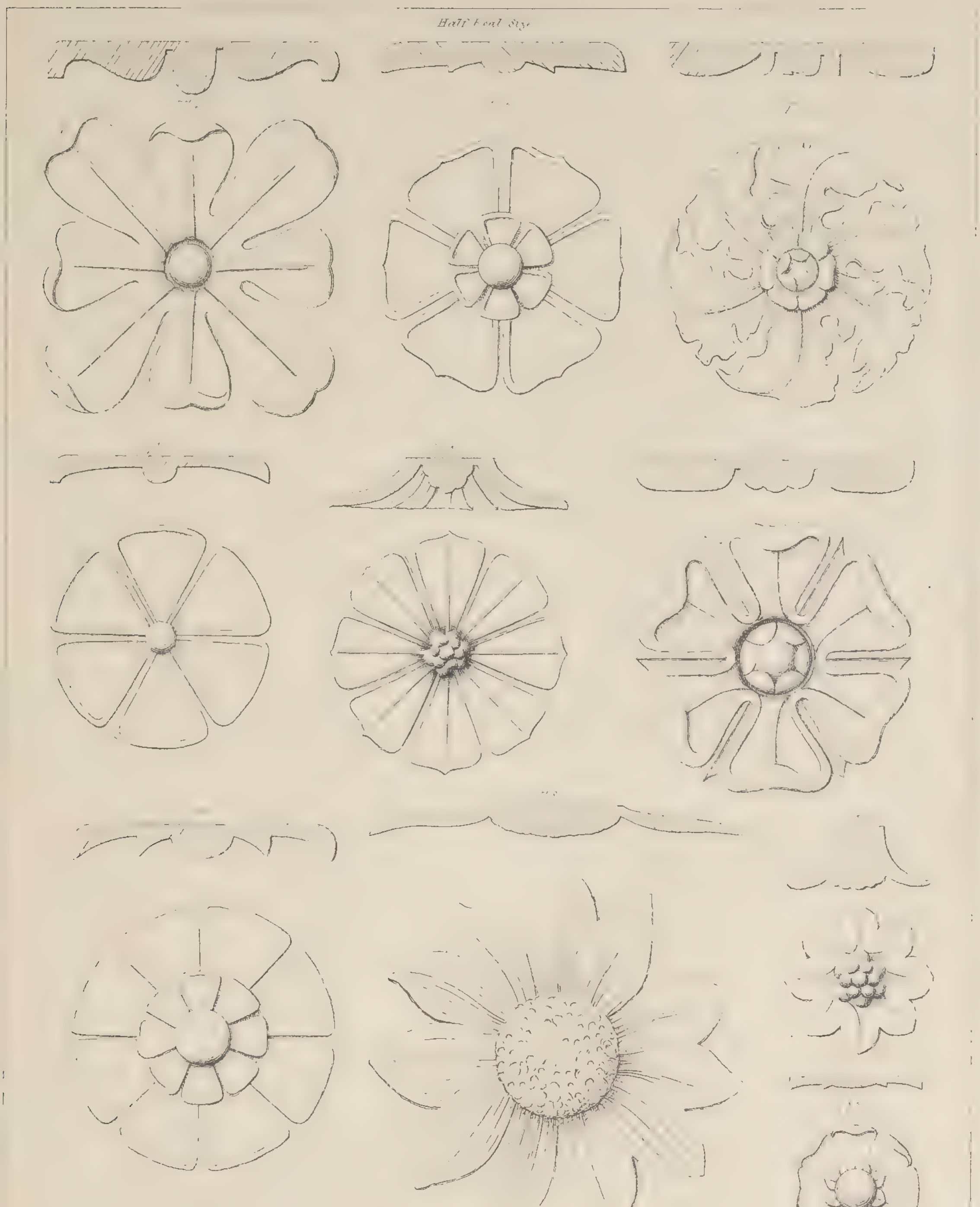
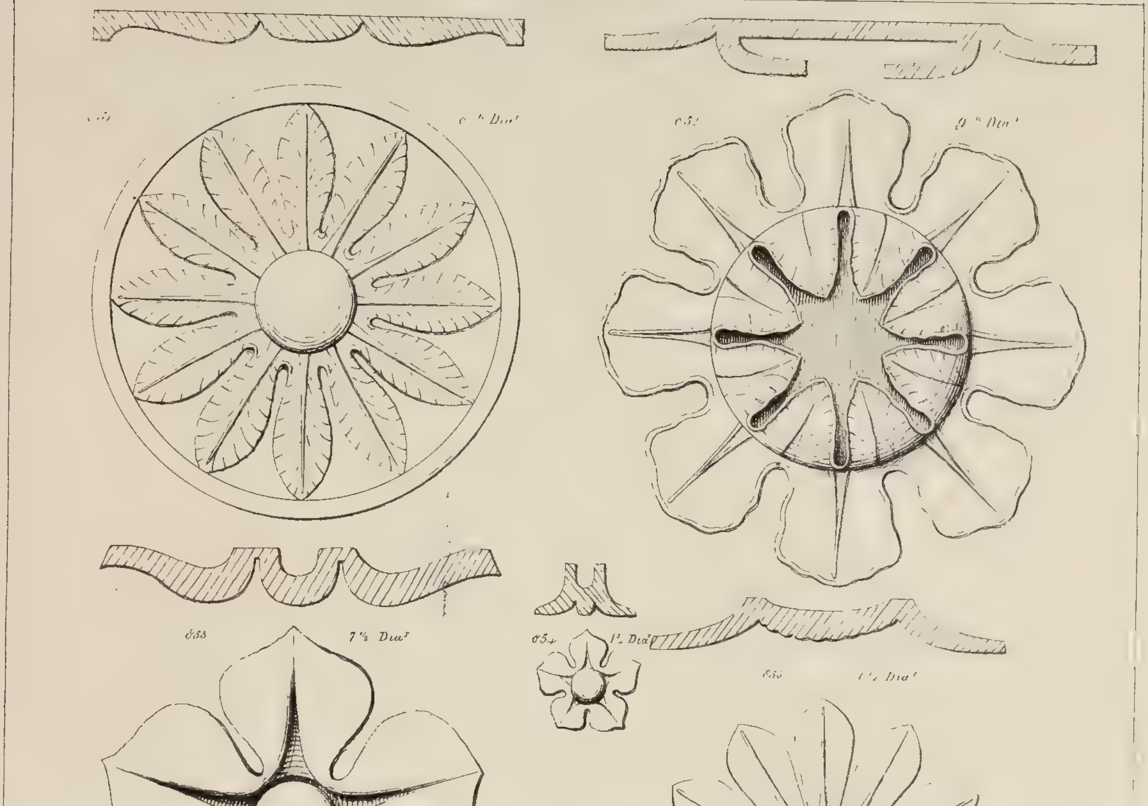


To be had at the Works, 15 Wellington Street North, Strand London

CHARLES F BIELEFELD'S PAPIER MÂCHE ENRICHMENTS



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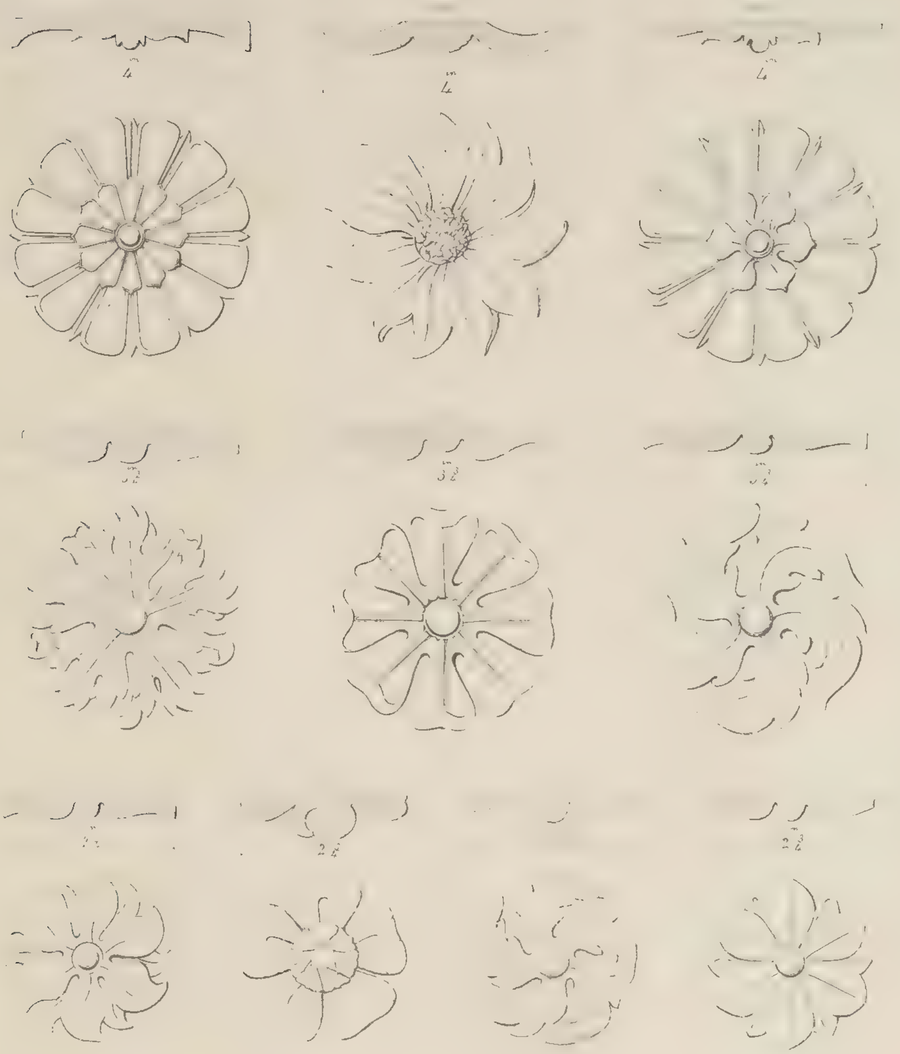
to be had at the Works 1a Wellington Sᵗ (North) Strand London

BIELEFELD'S IMPROVED PAPIER MÂCHÉ ORNAMENTS



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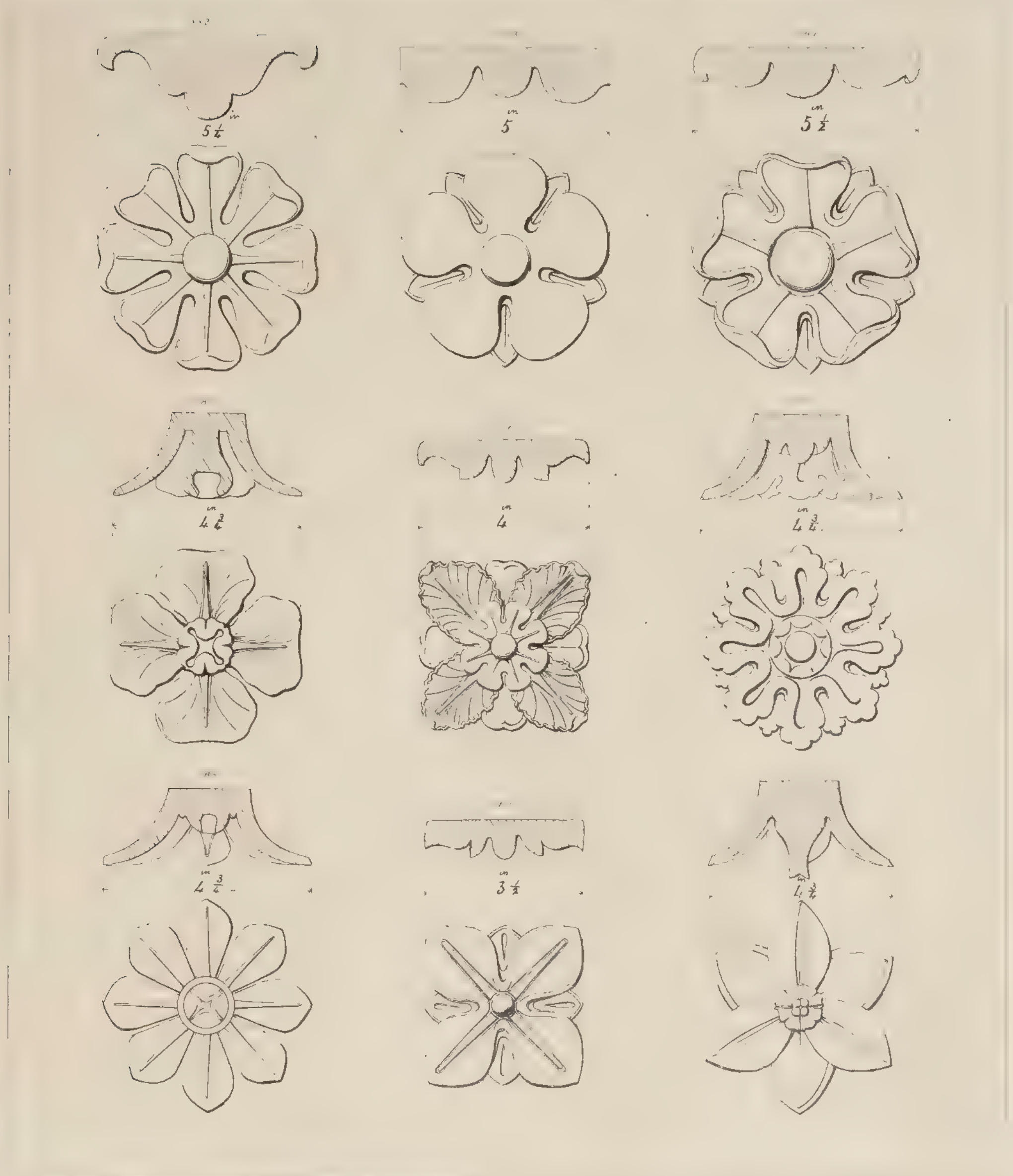

BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS

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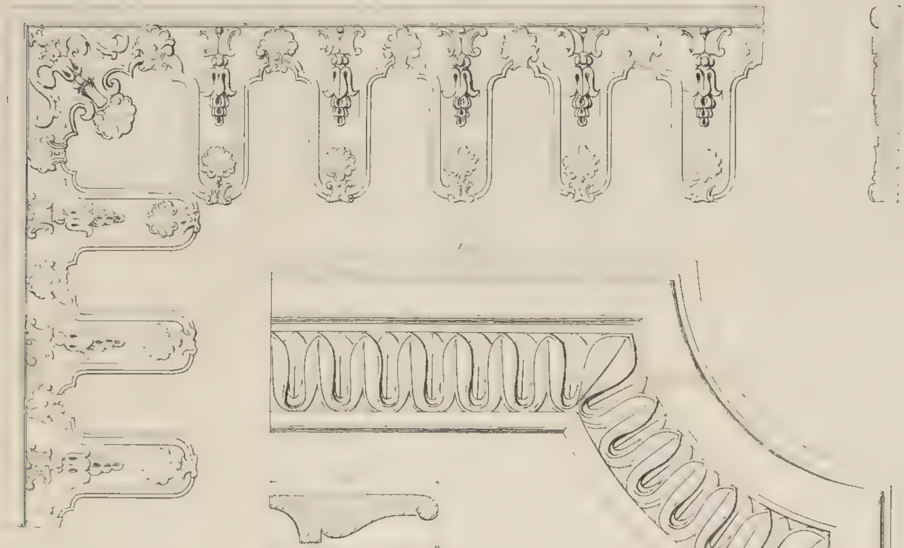
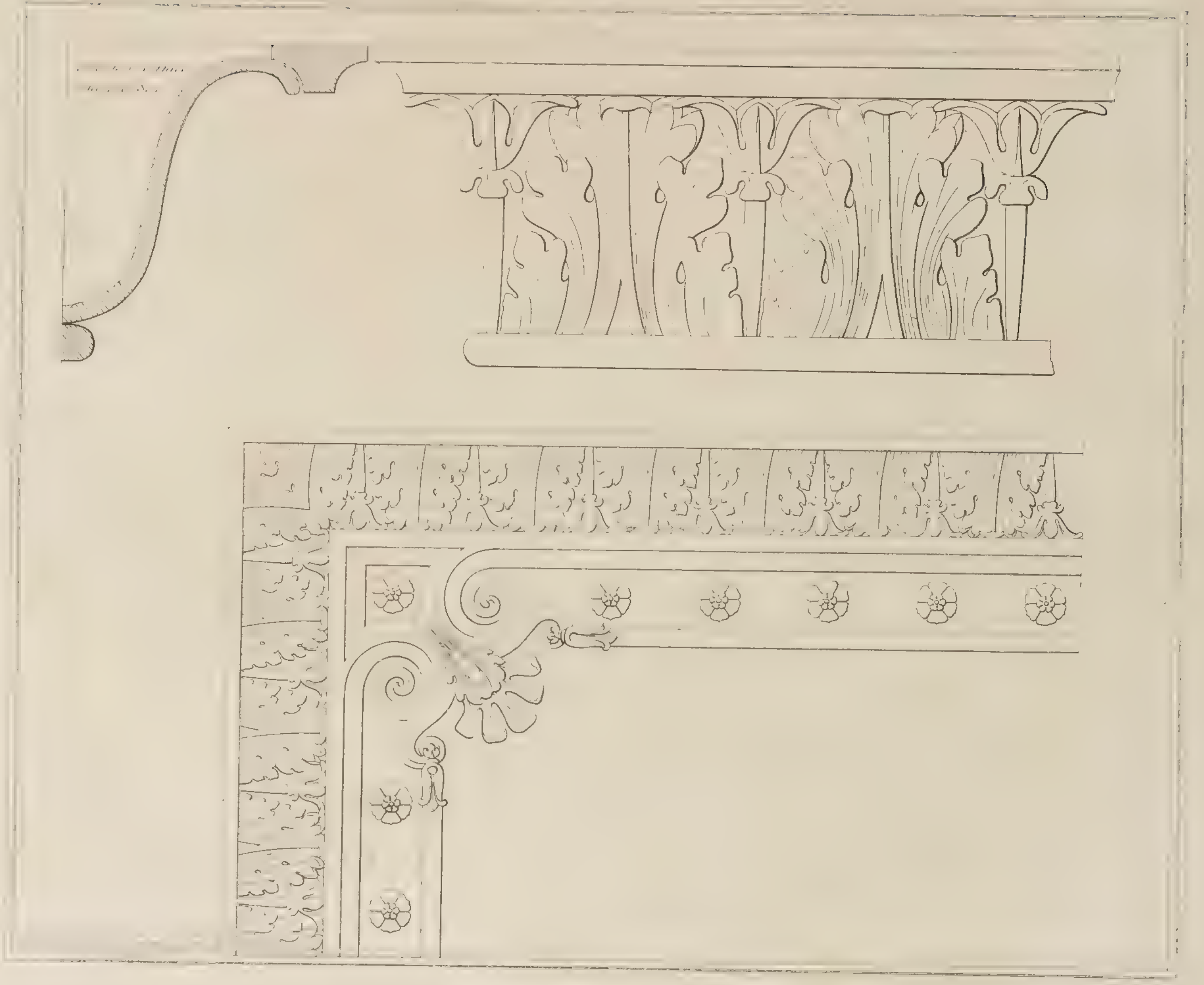
BIELEFELD'S IMPROVED PAPIER MÂCHE ENRICHMENTS



BIELEFELD'S IMPROVED PAPIER MÂCHE ENRICHMENTS

BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS

BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS



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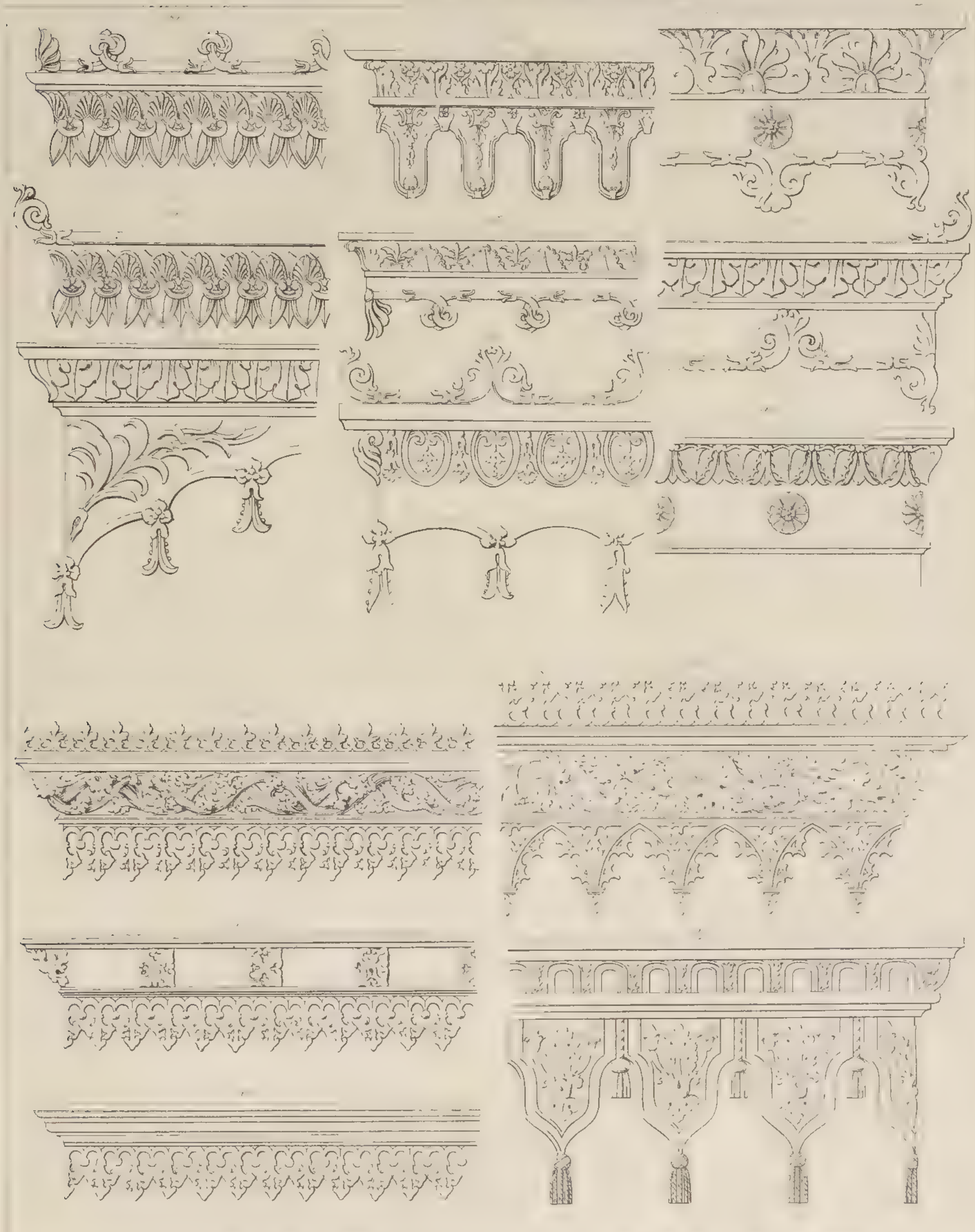

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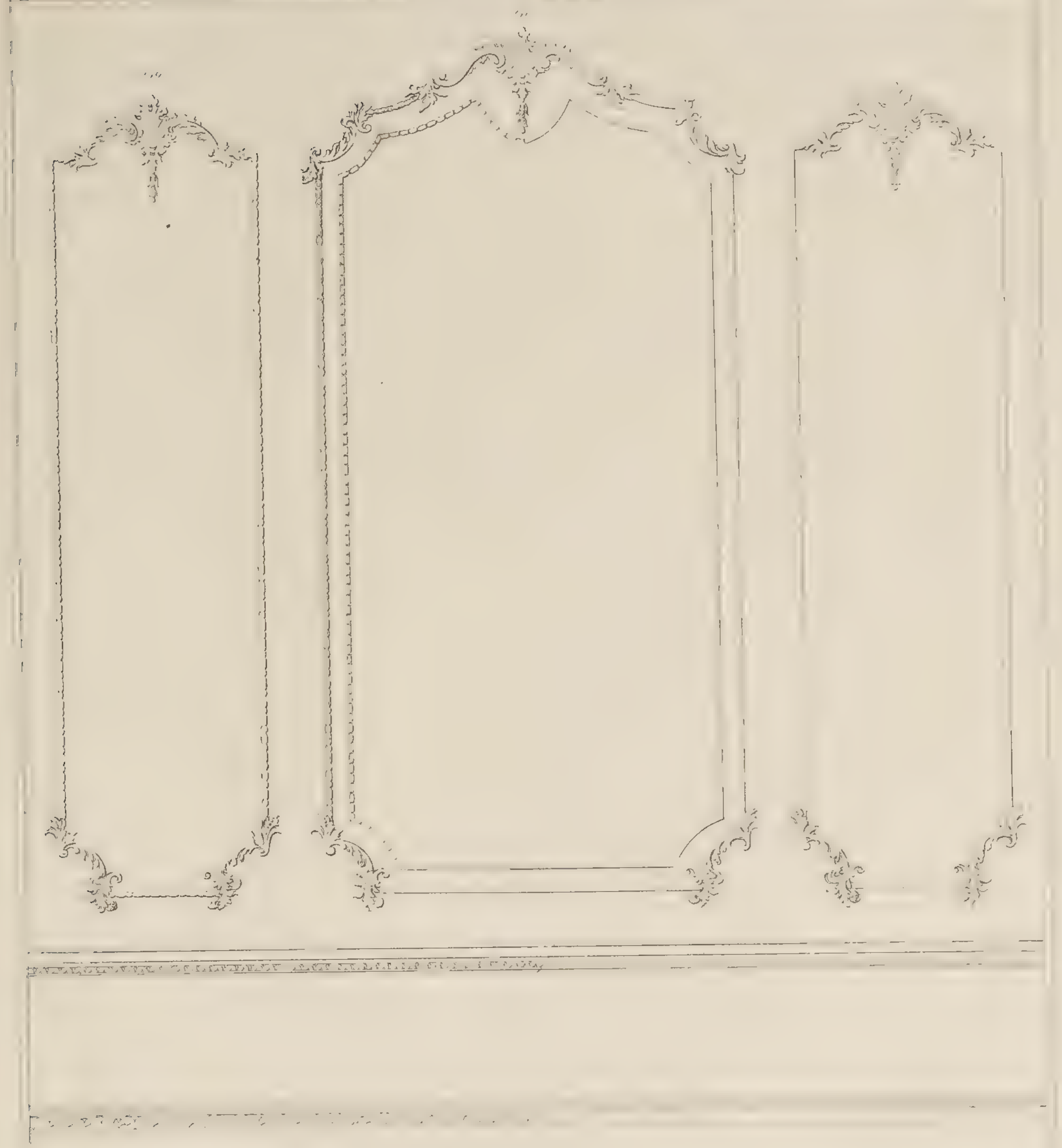

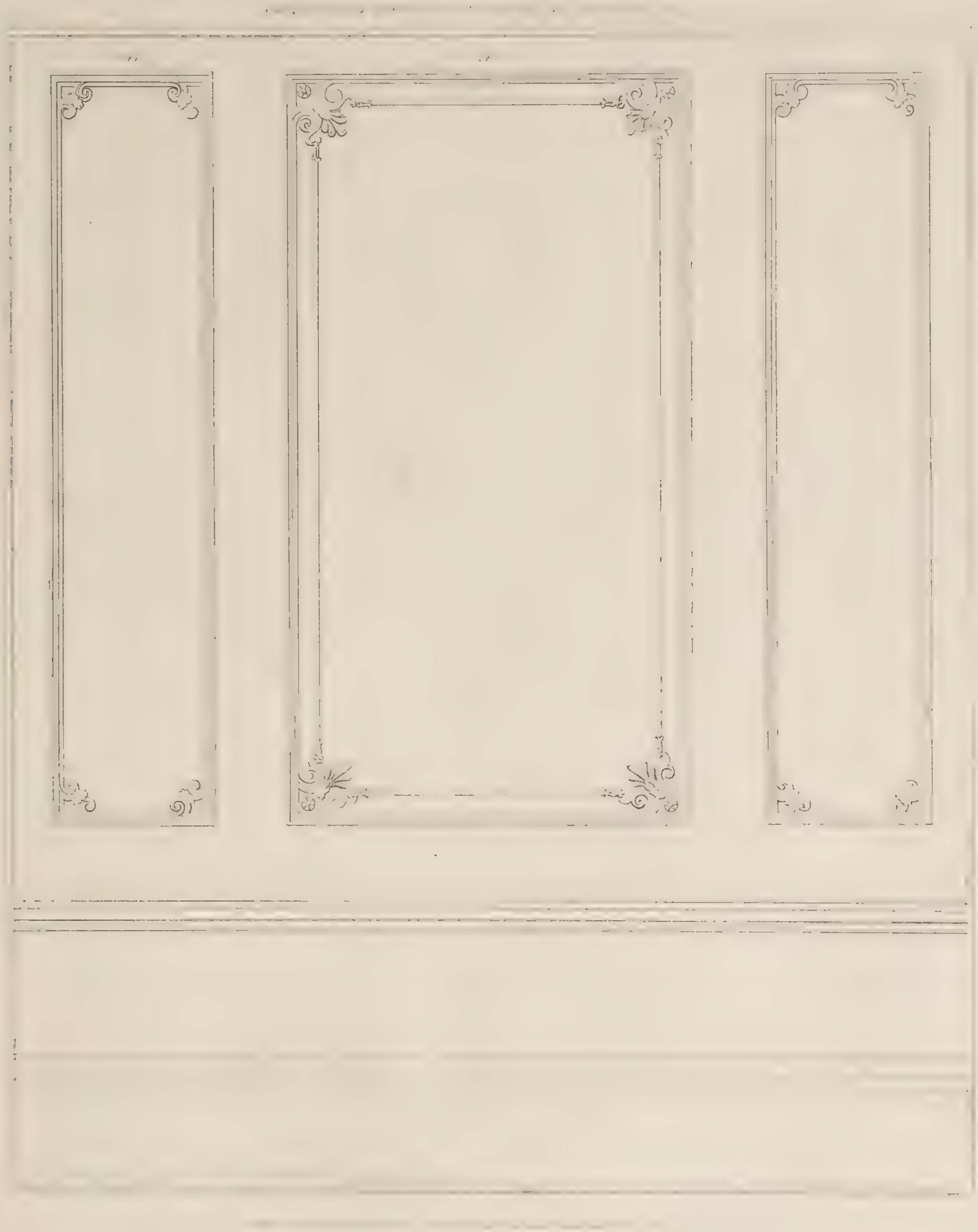

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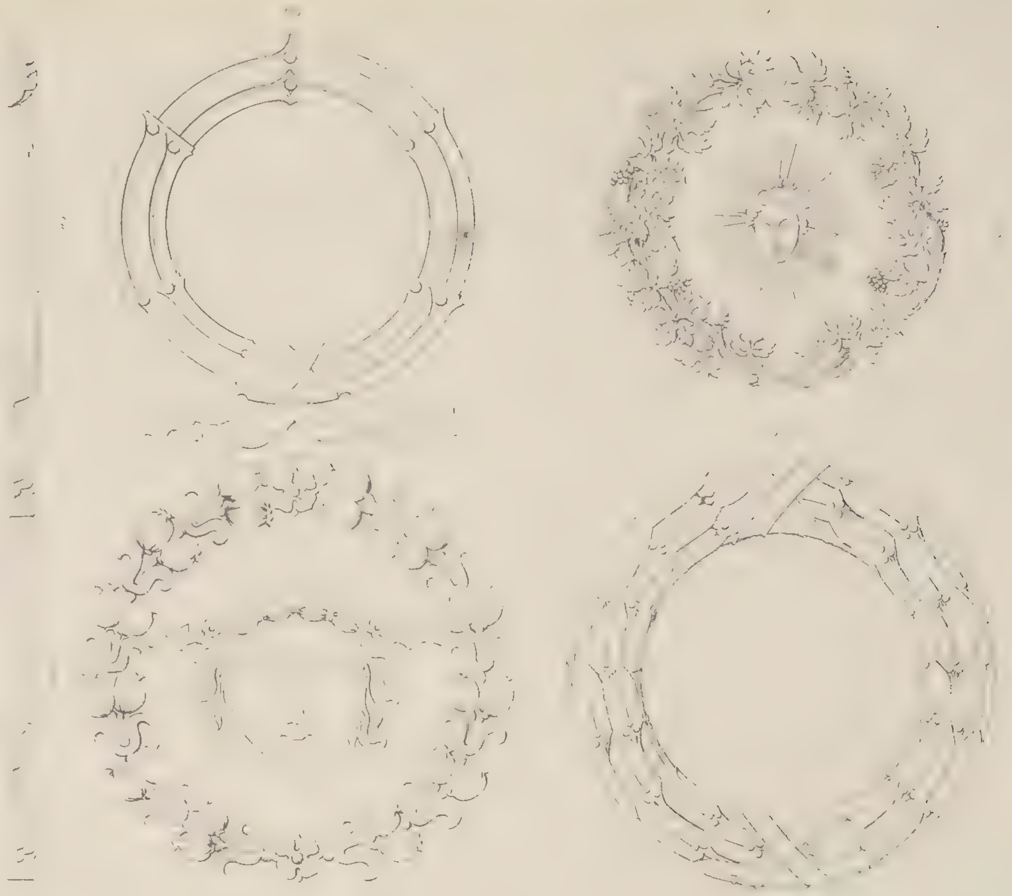
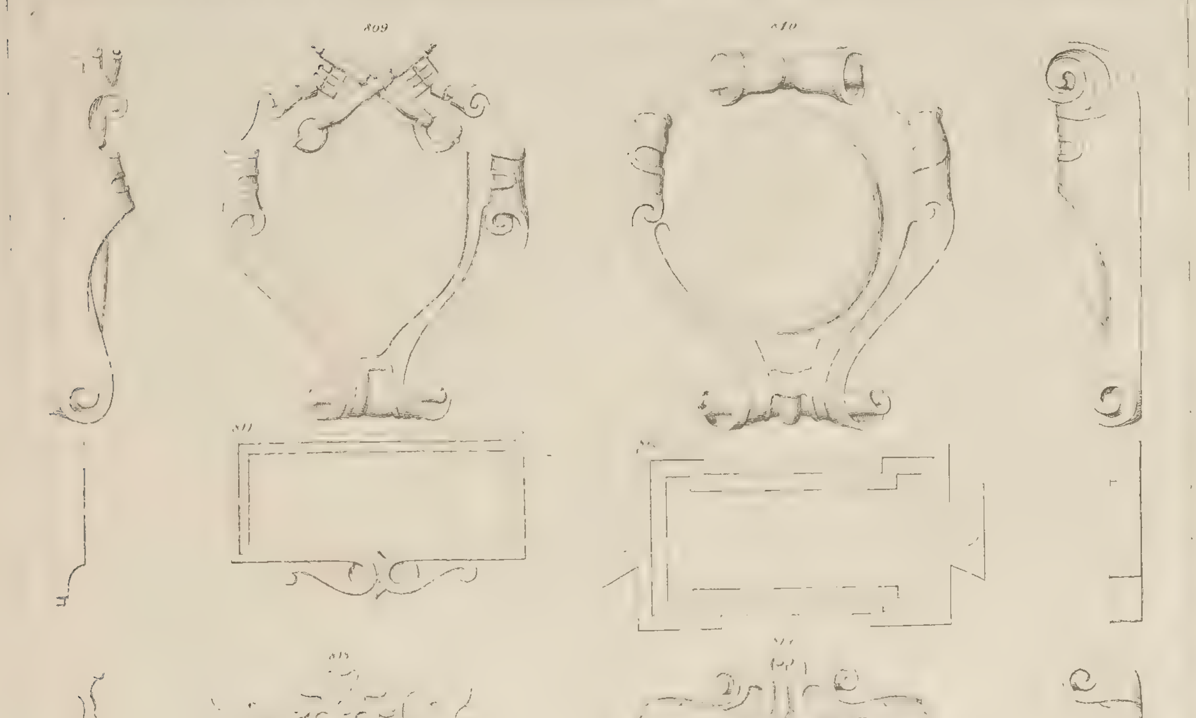
BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS



PAPIER MACHE SHIELDS



To be had at Charles F. Bielefelds Papier Maché Works 15 Wellington Street North Strand

CHARLES F. BIELEFELD'S PAPIER MÂCHE ENRICHMENTS.

1 Real Size

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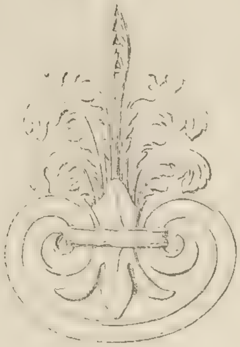

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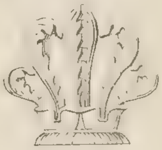

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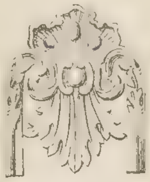

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Published at the Works 15 Wellington St North Strand London

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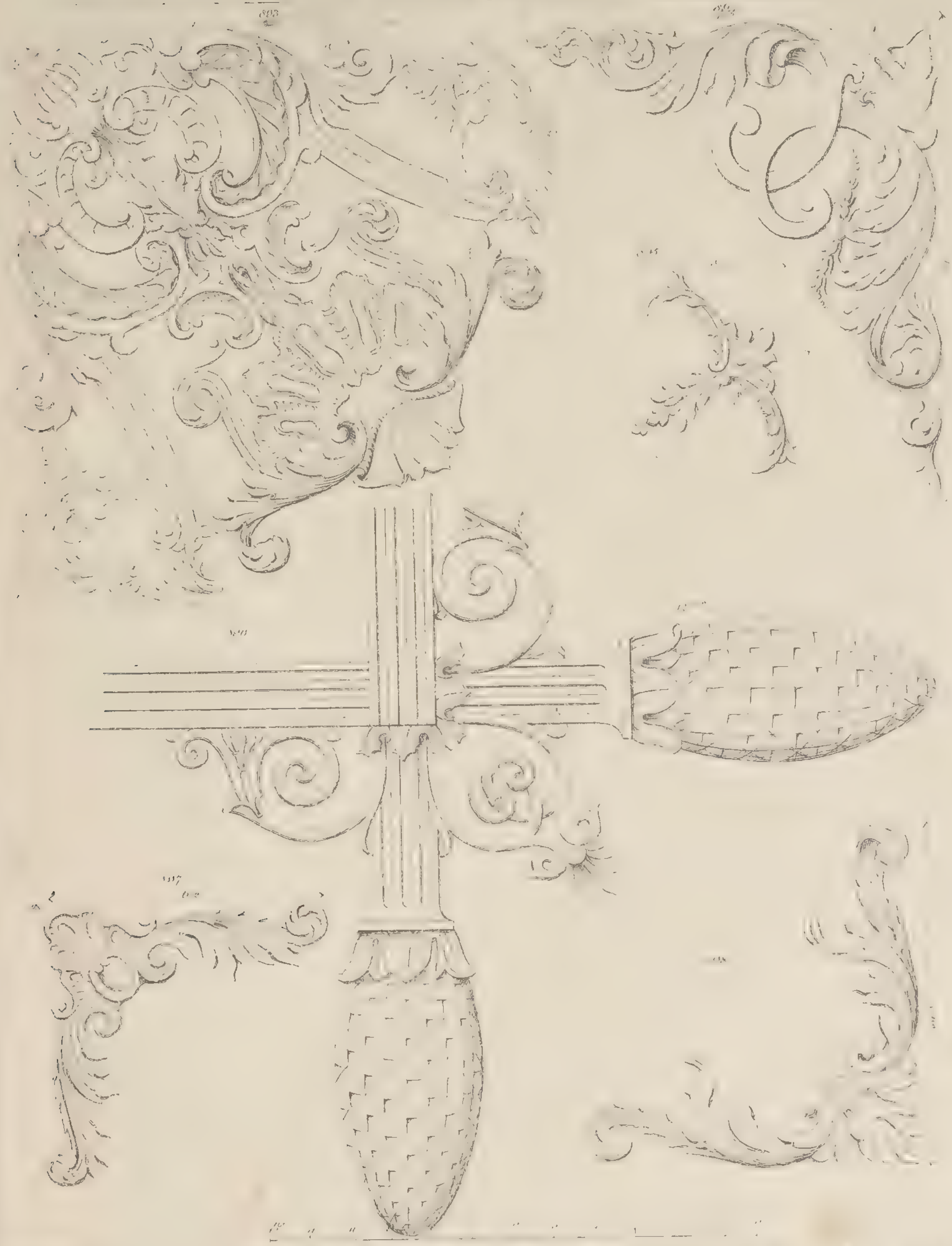
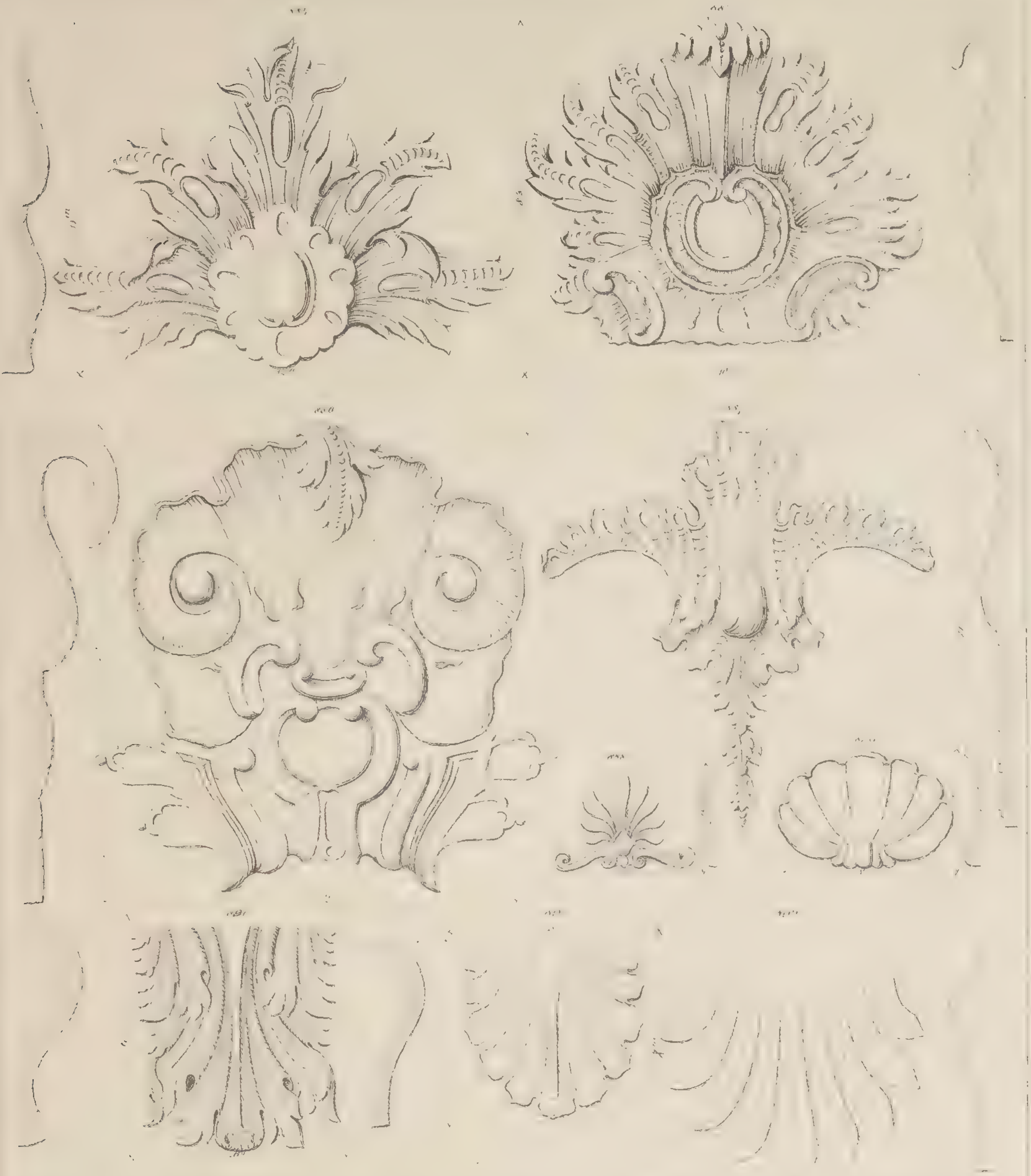
IMPROVED PAPIER MACHE ENRICHMENTS



Charles F. Bielefeld Papier Mache Works 15 Wellington S^t North Strand.

IMPROVED PAPIER MÂCHE ENRICHMENTS.



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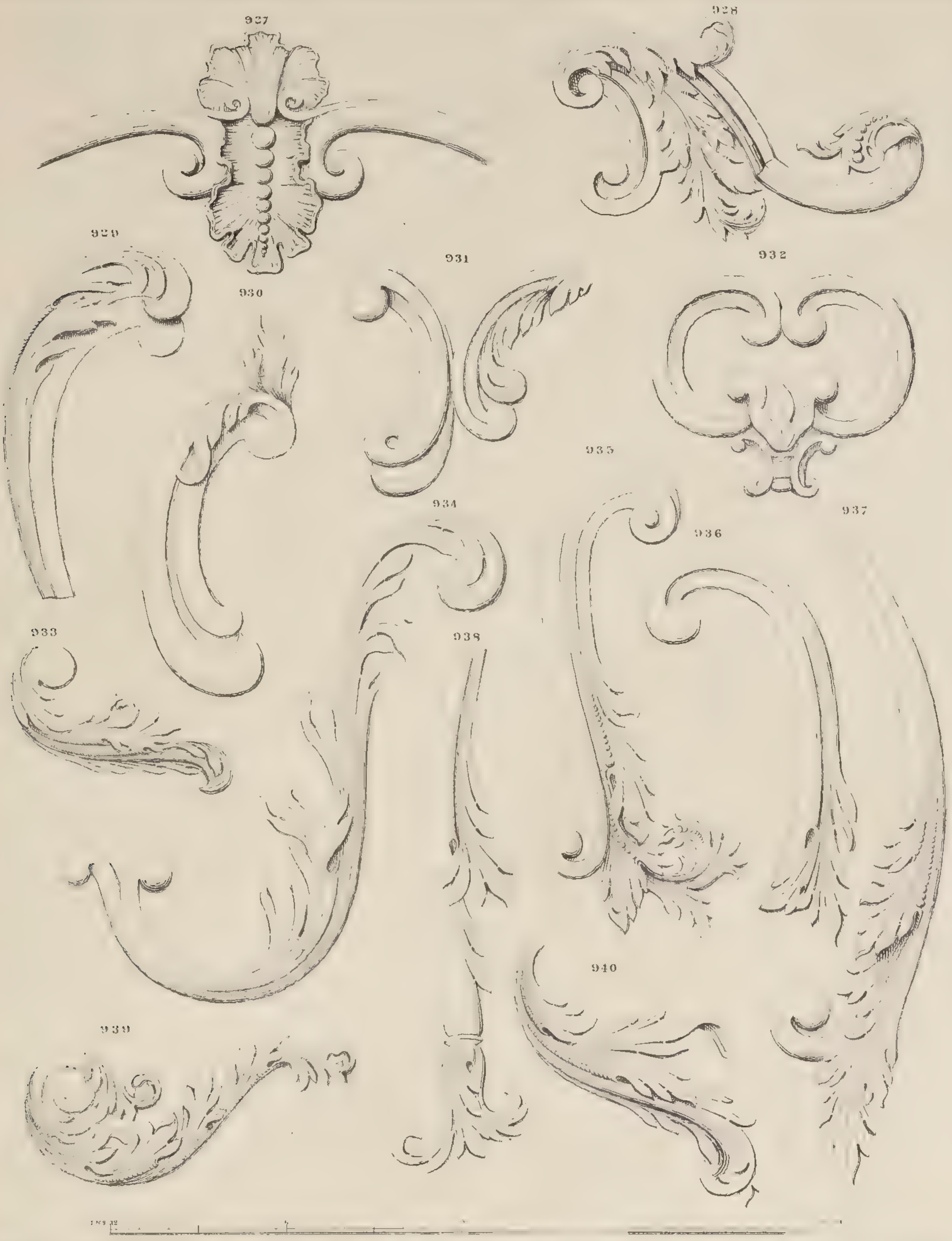
Charles F Bielefeld Papier Mache Works 15 Wellington S^t North Strand

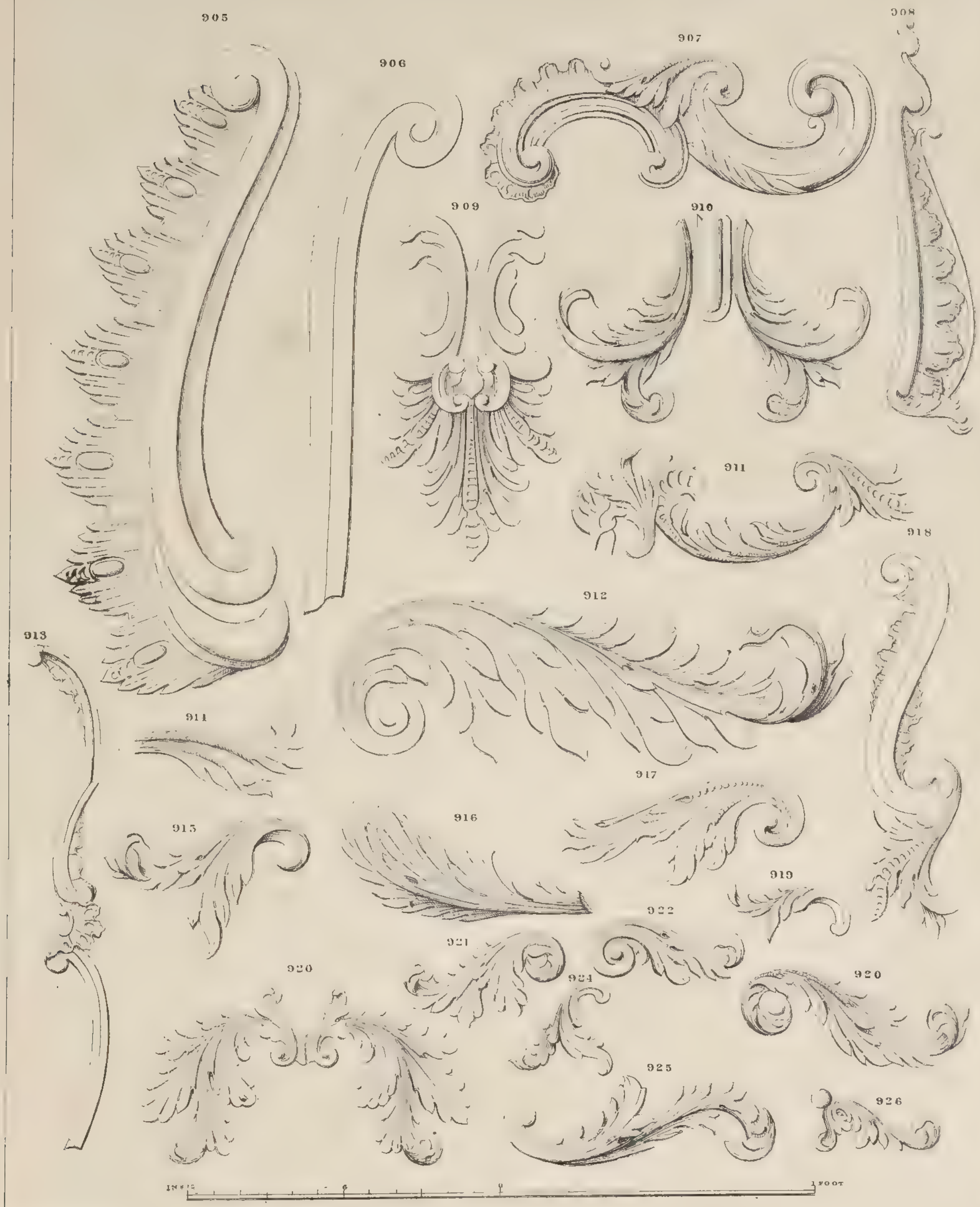
IMPROVED PAPIER MACHE ENRICHMENTS



Charles F. Bielefeld, Papier Mache Works [illegible]

N B The [illegible] these pieces may also be had

IMPROVED PAPIER MACHE ENRICHMENTS.



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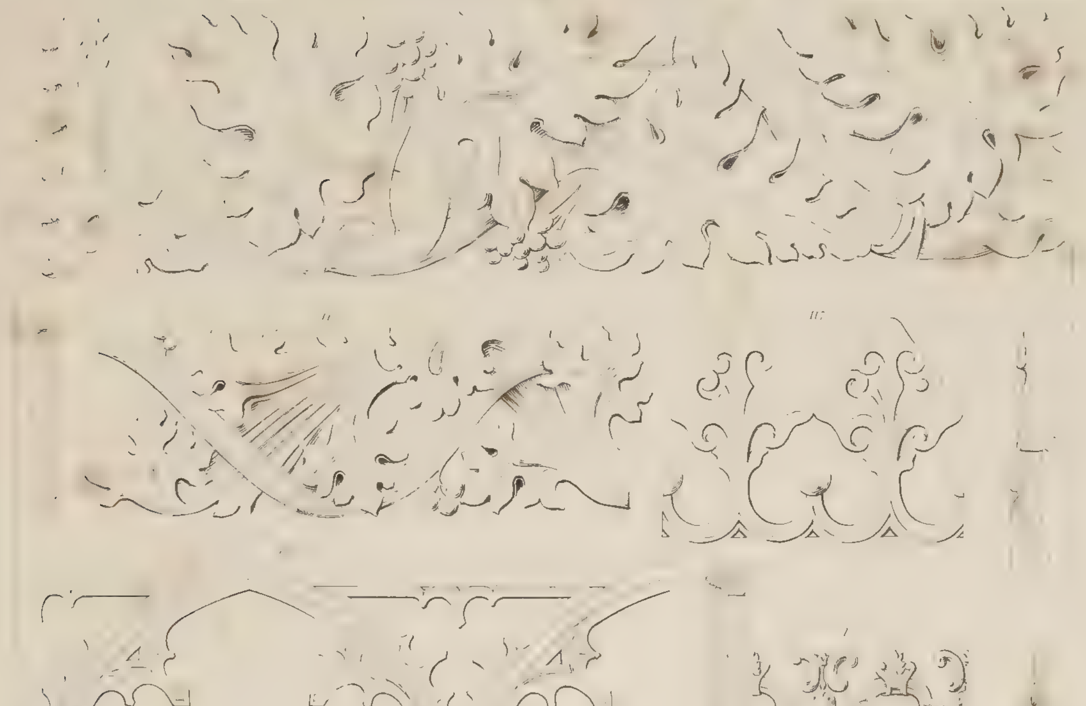
Charles F. Bielefeld, Papier Maché Works, 15, Wellington St. North, Strand

LEFEVRE NEWMAN sc

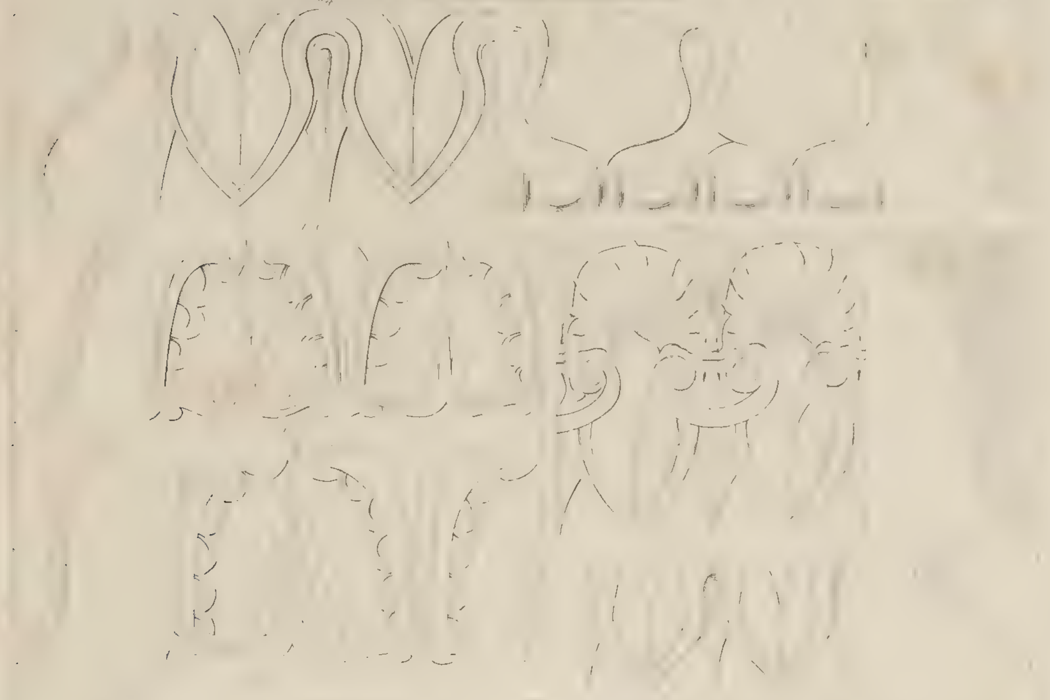
N.B. The reverse side of these pieces may also be had.

BIELEFELD'S IMPROVED PAPIER MÀCHÈ ENRICHMENTS

BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS



BIELEFELD, IMIT. CARTON PATE MACHE ORNAMENT



BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS

IMPROVED PAPIER MÂCHÉ ENRICHMENTS.

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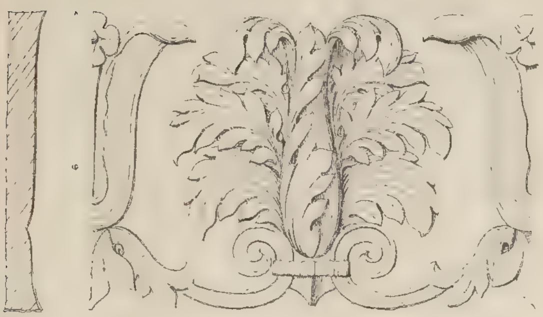

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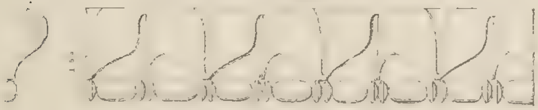

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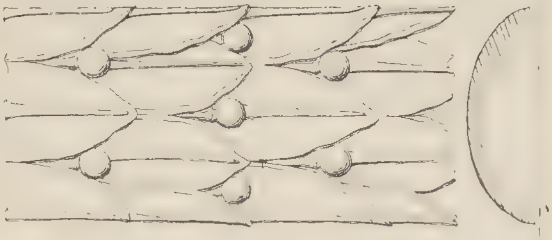

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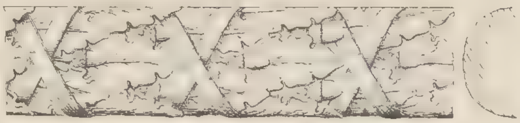

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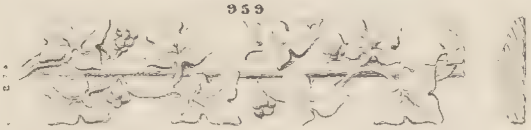

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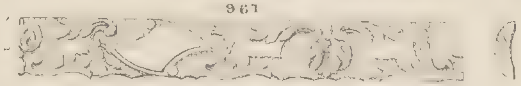

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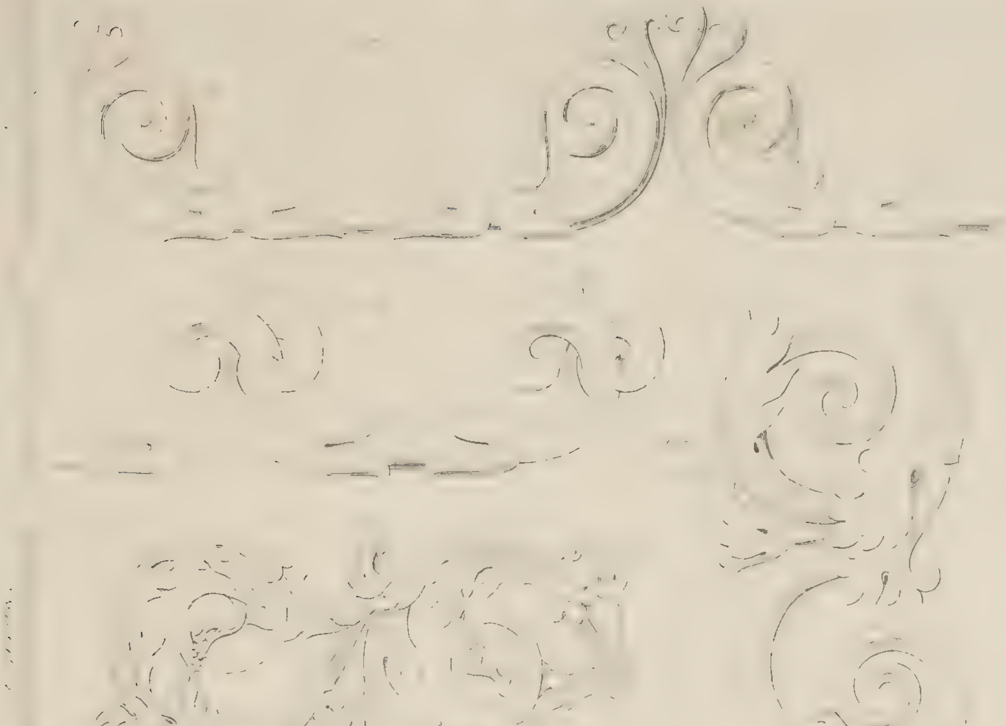
Charles F Bielefeld. Papier Maché Works, 15 Wellington Street North, Strand

BIELEFELD'S IMPROVED PAPIER MACHE ENRICHMENTS



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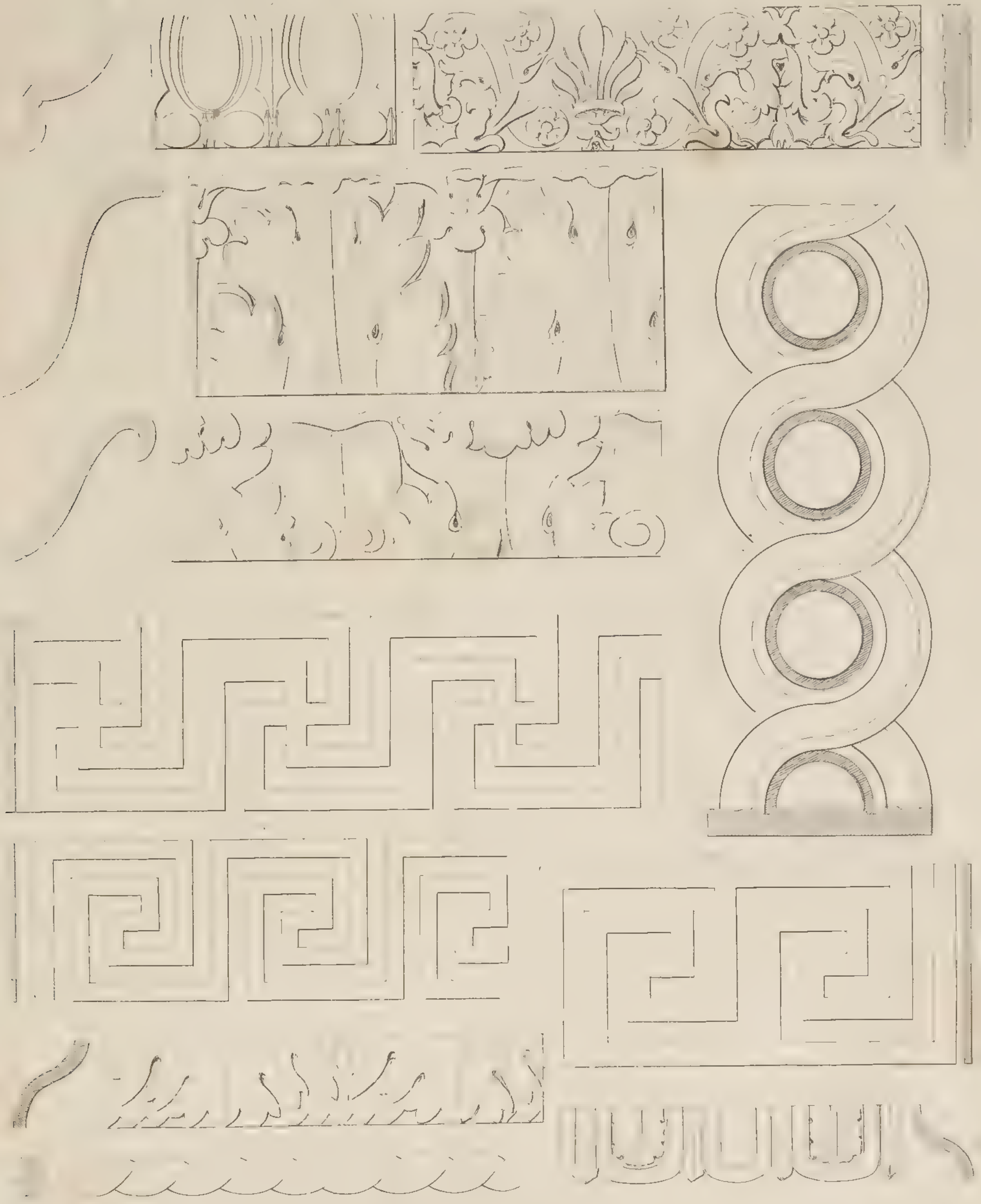
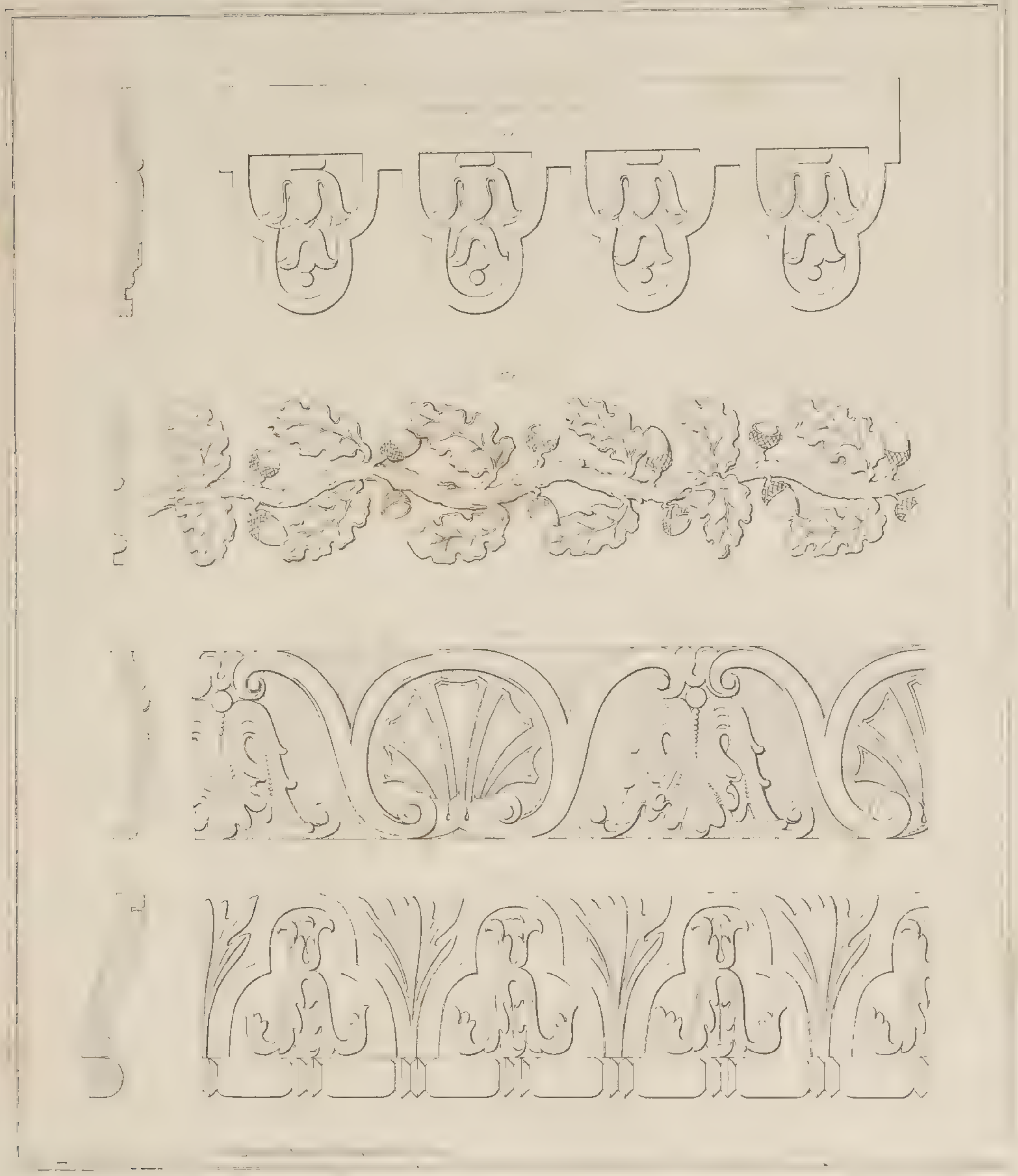


had at the Works 5 Wellington St North Strand

BIELEFELD'S IMPROVED PAPIER MÂCHE ENRICHMENT.



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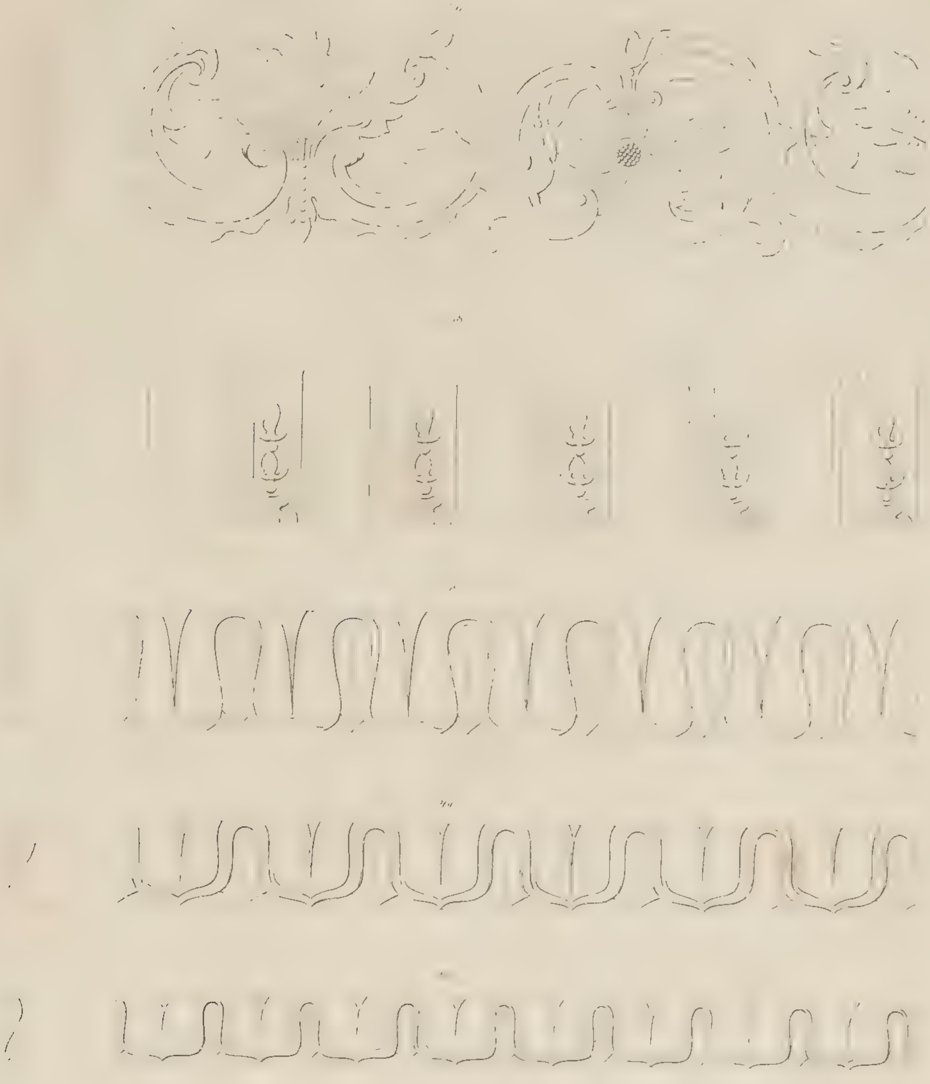

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BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS

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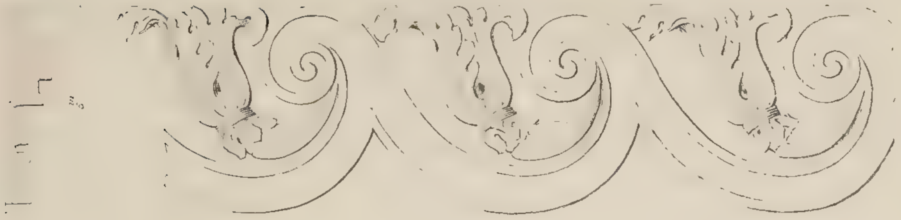

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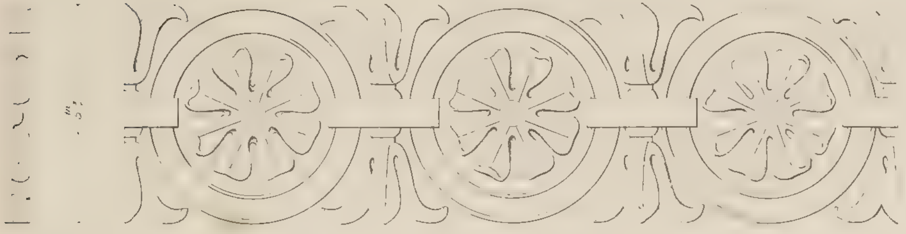

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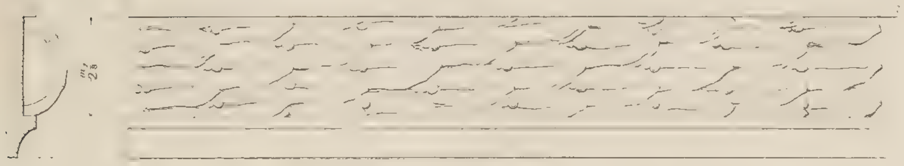

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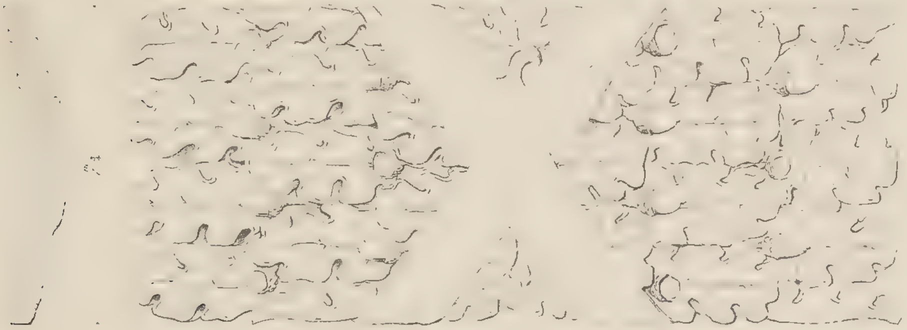

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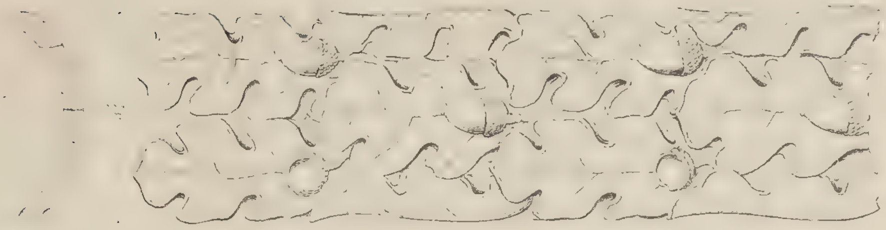

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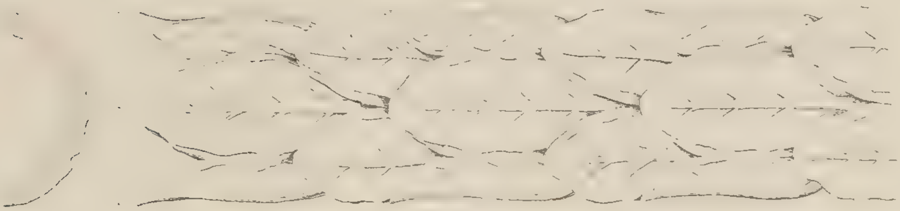

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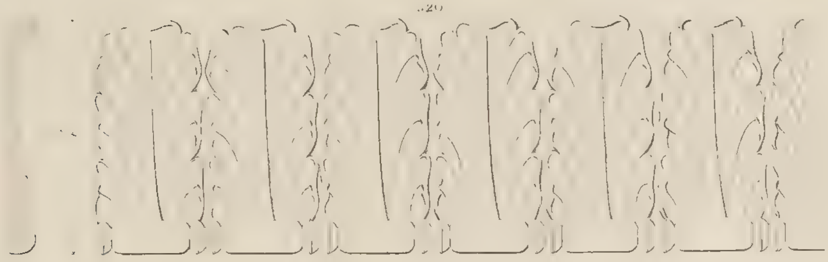

BIELEFELDS IMPROVED PAPIER MACHE ENRICHMENTS

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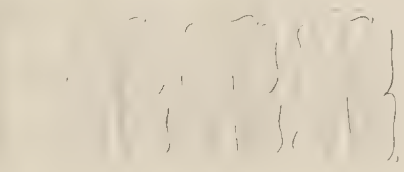

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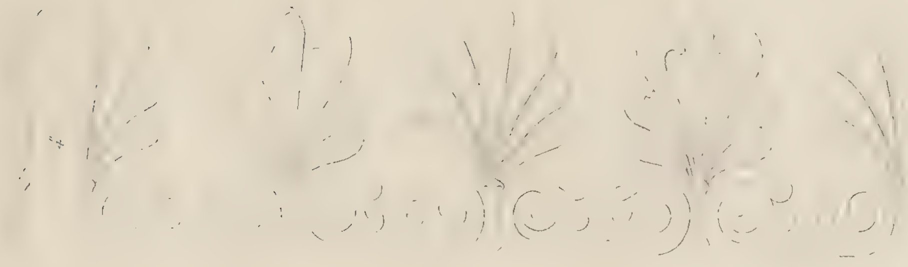

BIELEFELD'S IMPROVED PAPIER MACHÈ ENRICHMENTS

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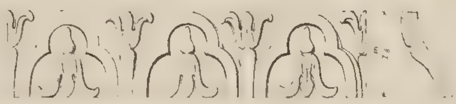

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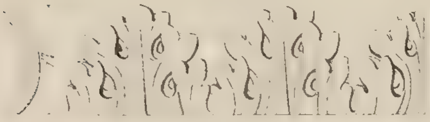

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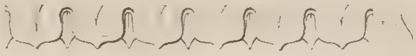

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BIELEFELDS IMPROVED PAPIER MACHE ENRICHMENTS

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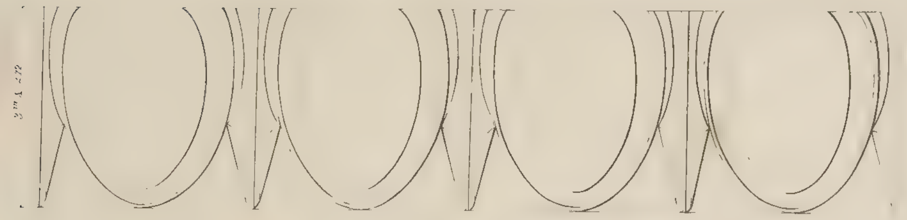

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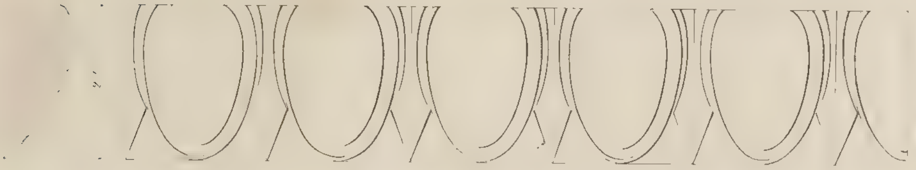

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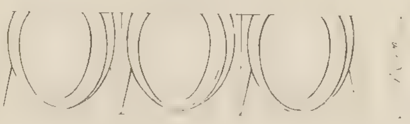

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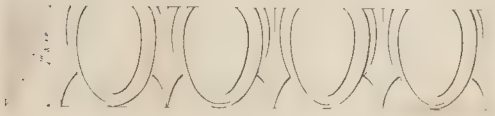

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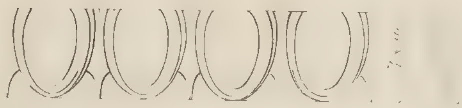

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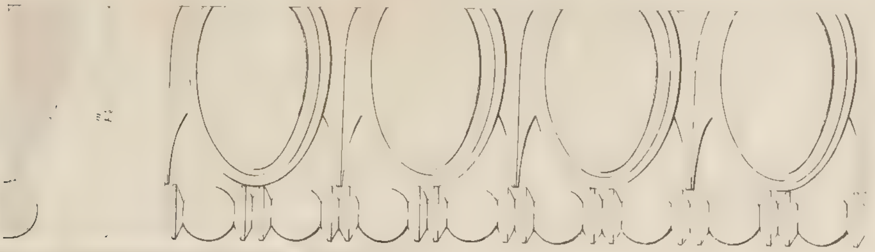
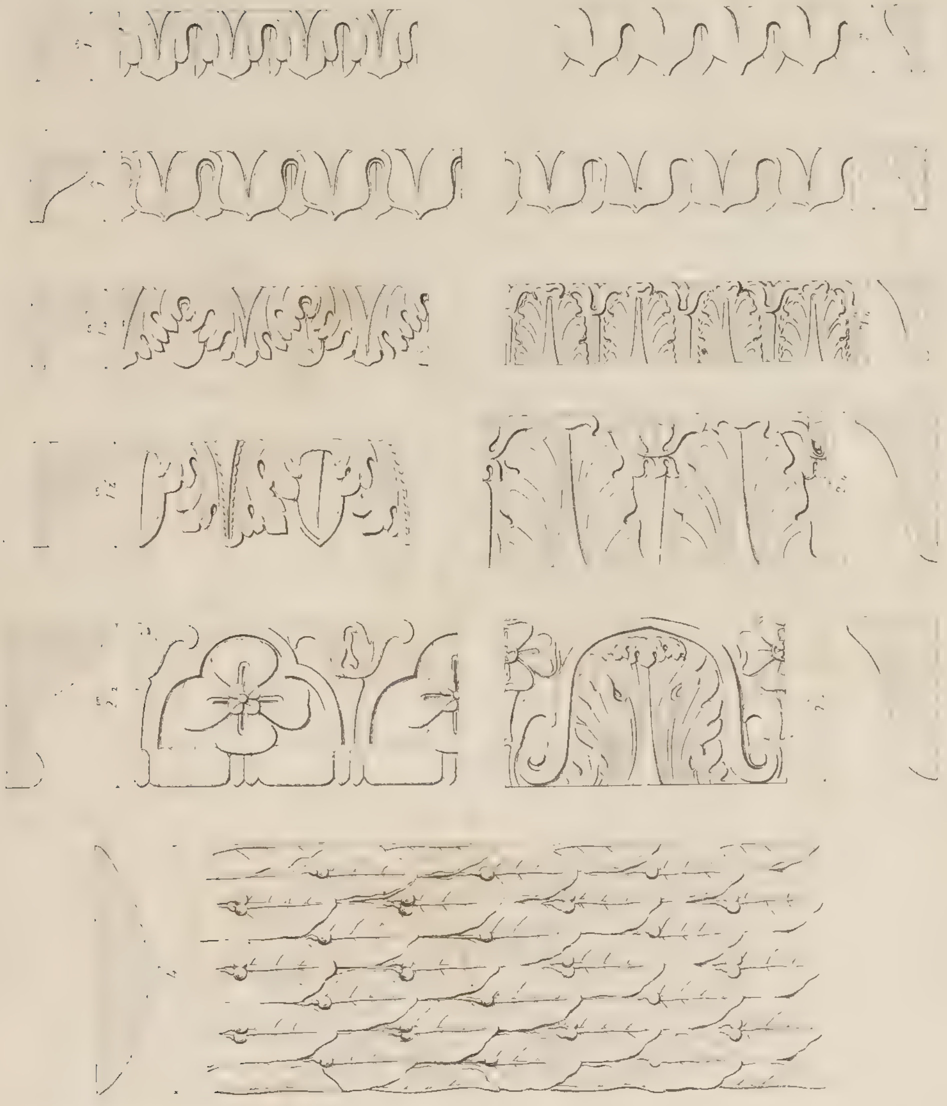


BIELEFELD'S IMPROVED PAPIER MÂCHÉ ENRICHMENTS



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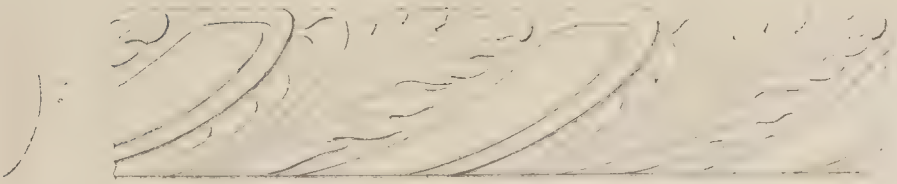

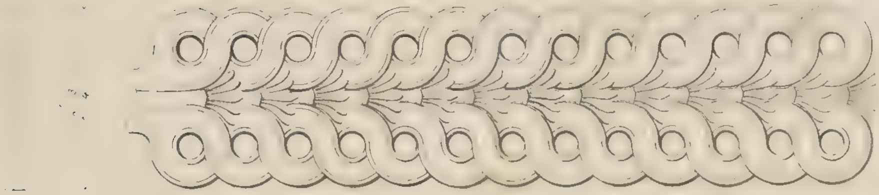

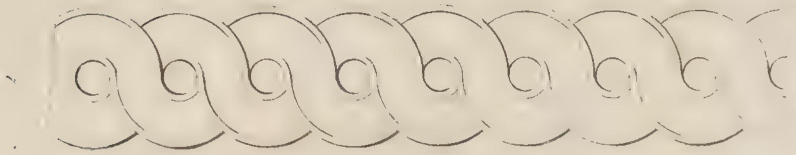

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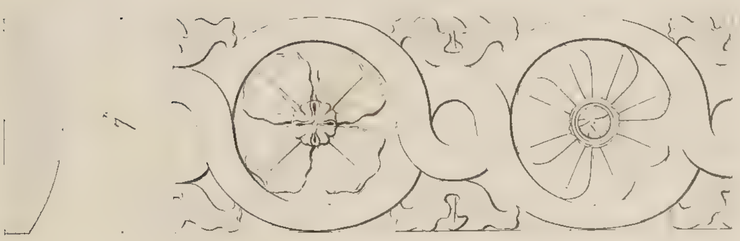

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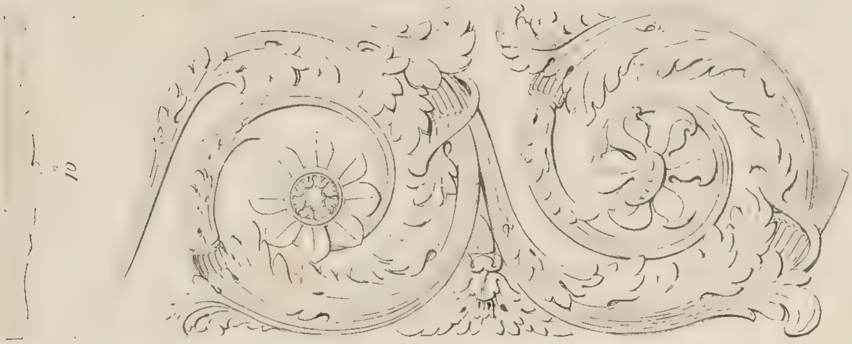

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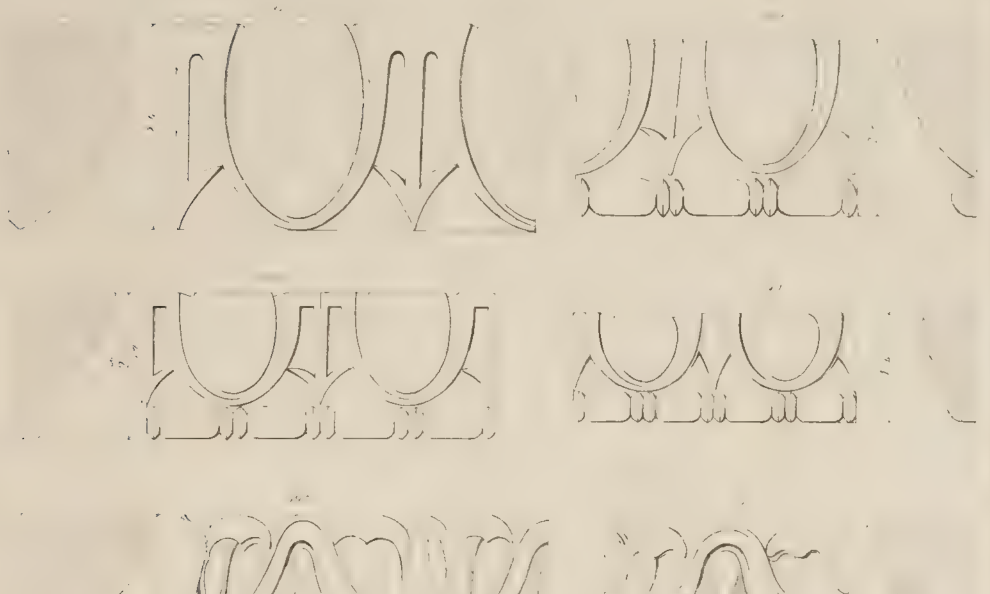
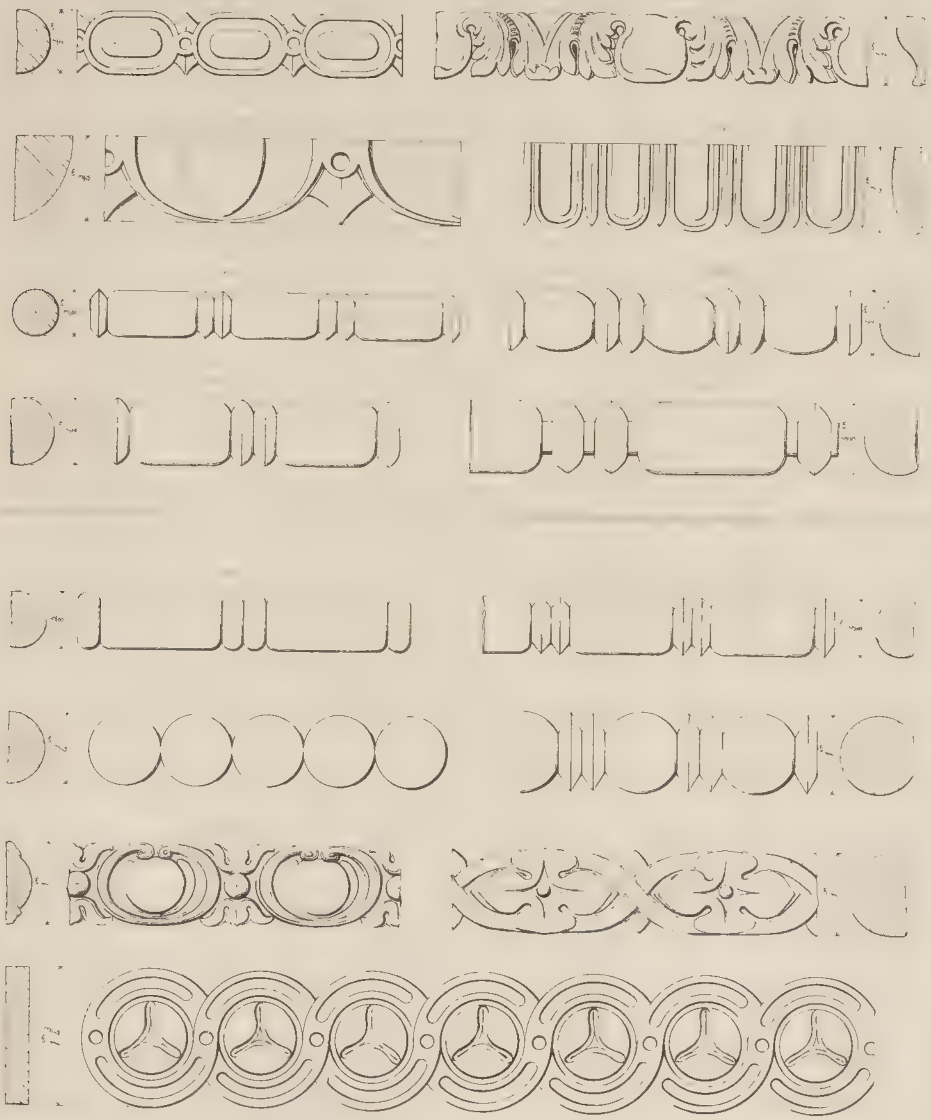
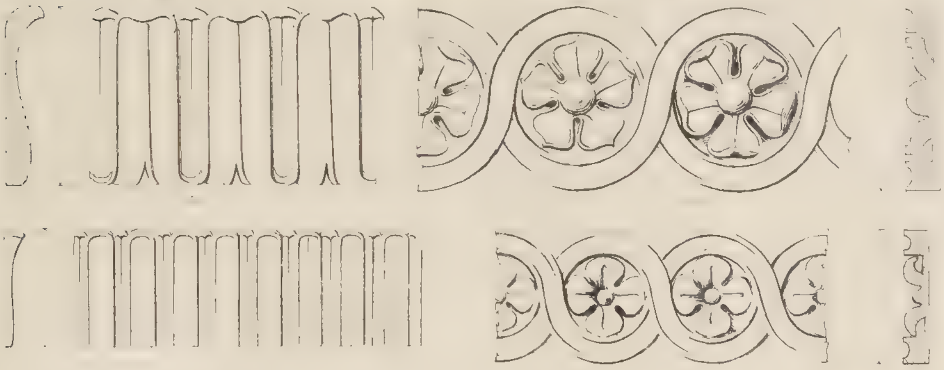
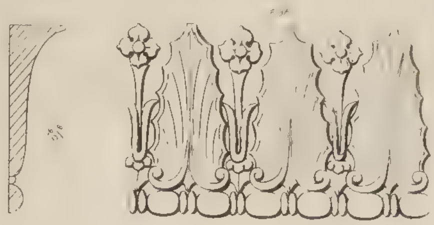


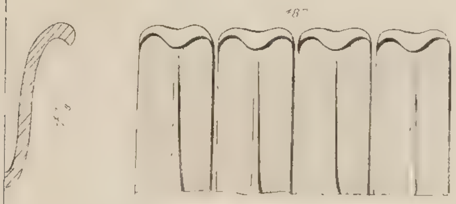
BIELEFELDS IMPROVED PAPIER MÂCHÉ ENRICHMENTS

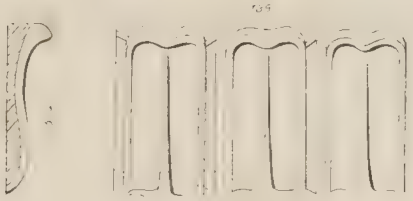


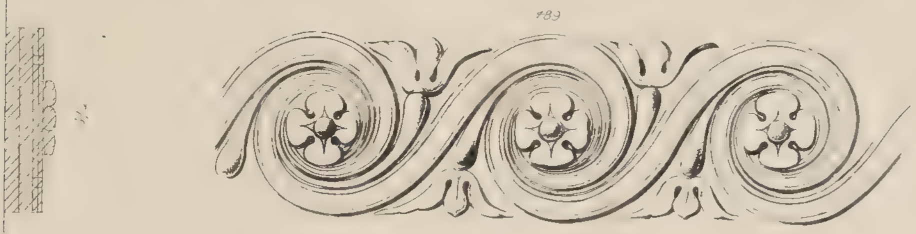


BIELEFELDS IMPROVED PAPIER MACHE ENRICHMENTS









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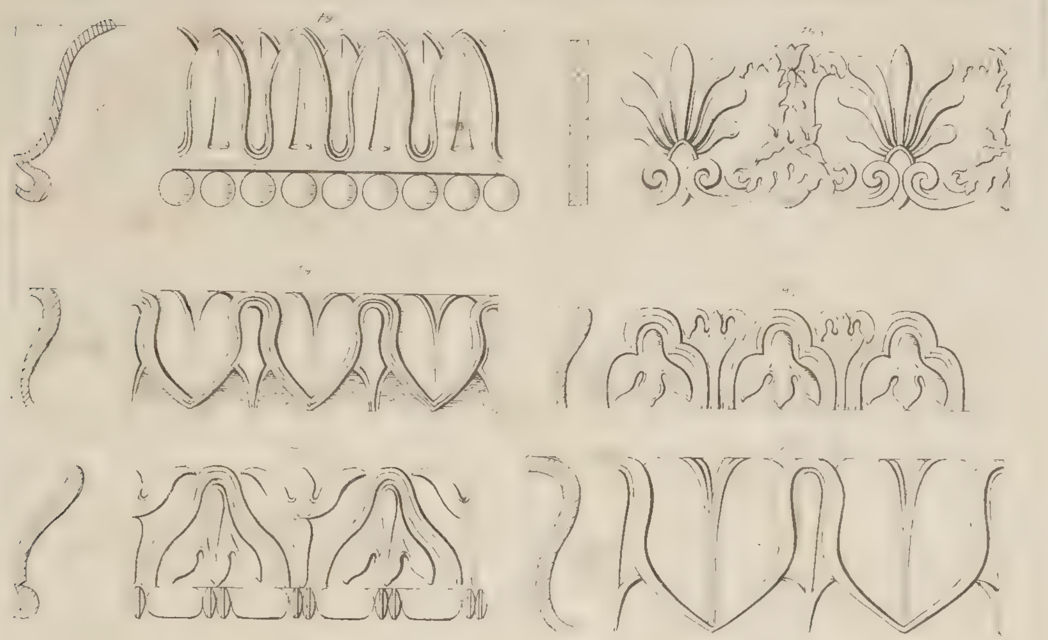
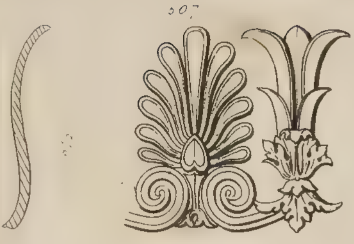


BIELEFELD'S IMPROVED PAPIER MACHÉ ENRICHMENTS

507



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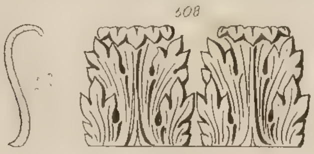

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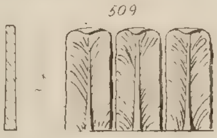

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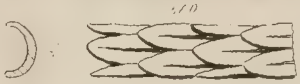

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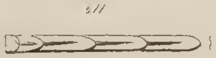

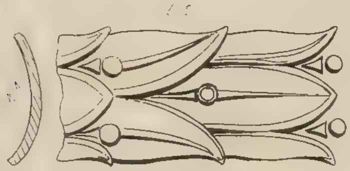

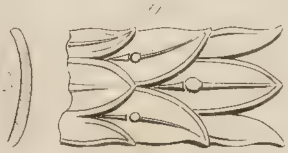

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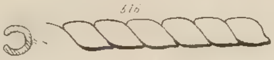

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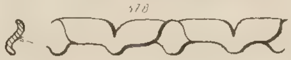

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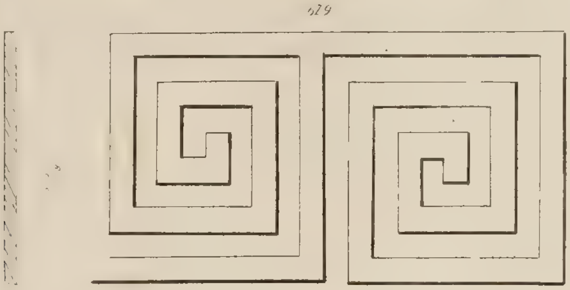

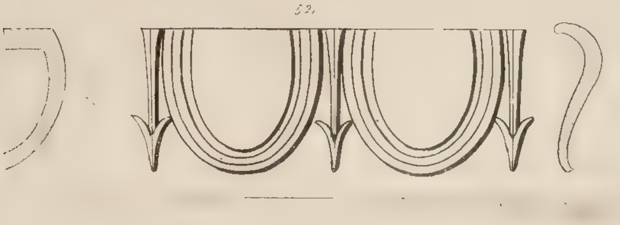

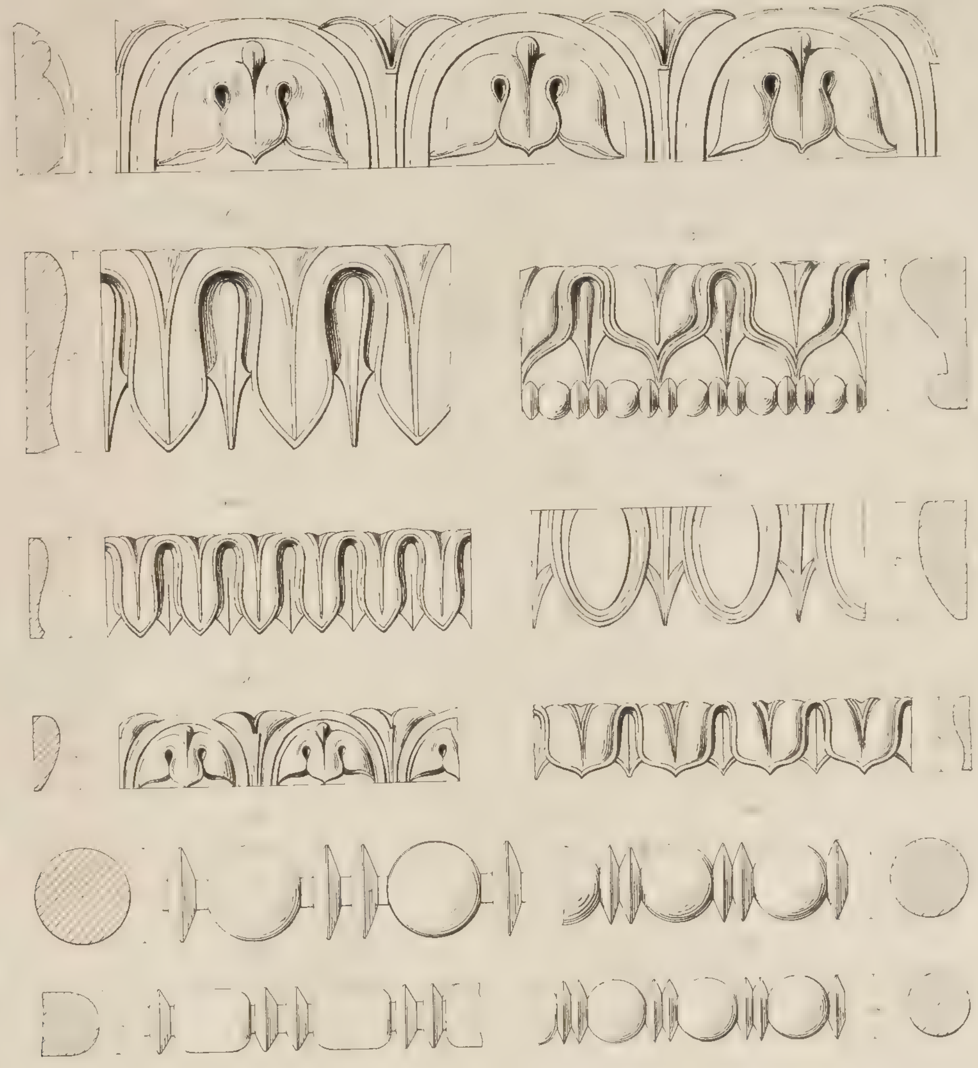

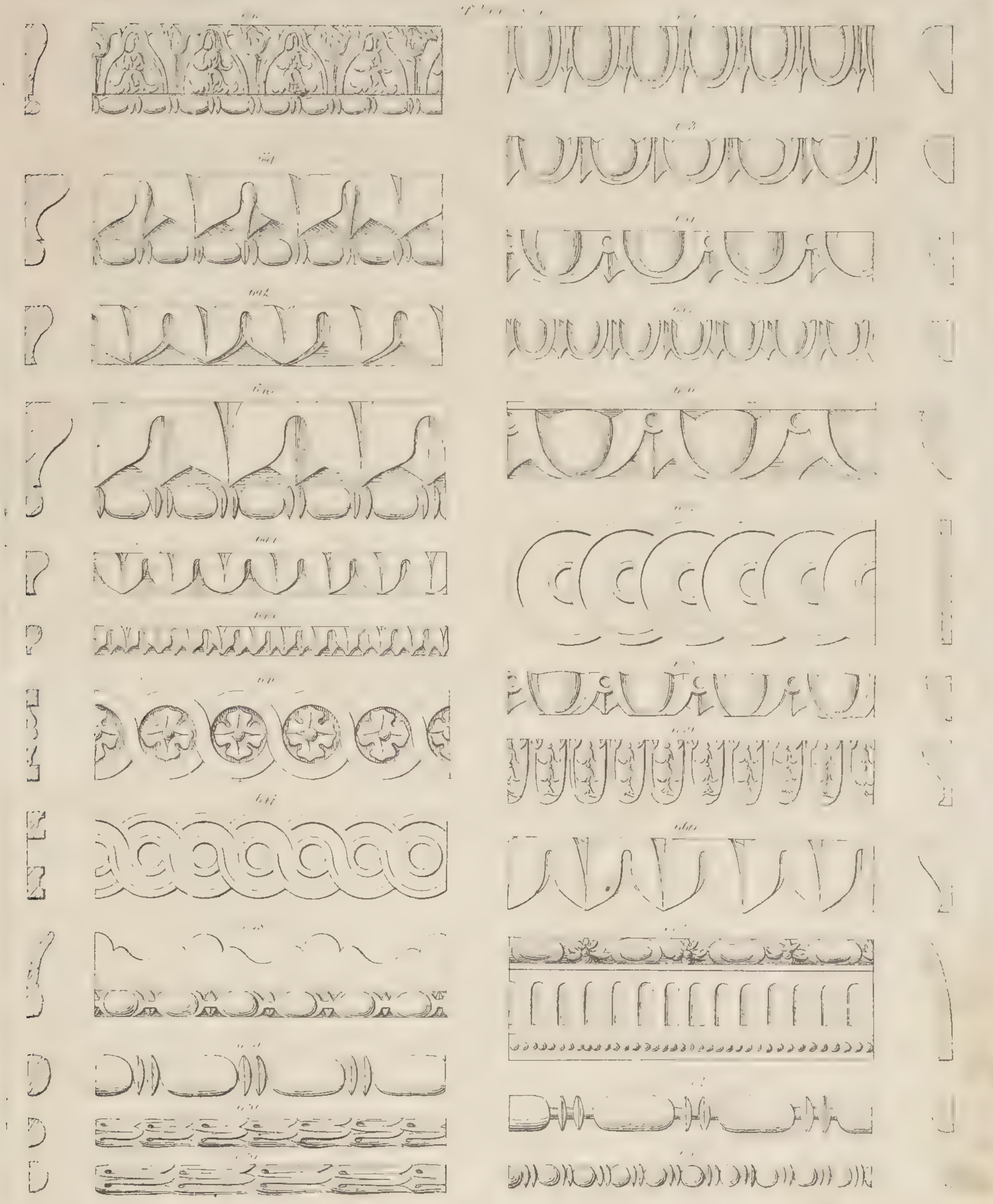

CHARLES F. BIELEFELD'S PAPIER MÂCHÈ ENRICHMENTS

Full Size

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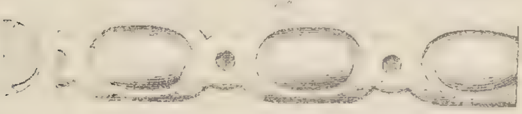

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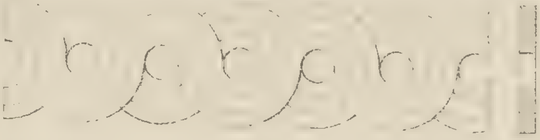

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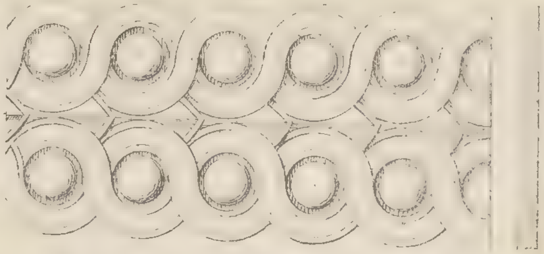

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to be had at the Works. 15, Wellington St: North, Strand, London

CHARLES F. BIELEFELD'S PAPIER MACHE ENRICHMENTS

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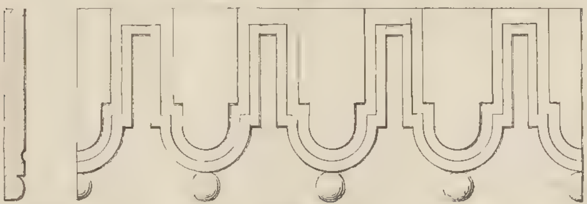

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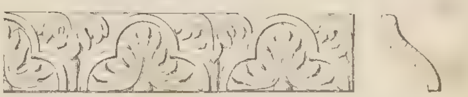

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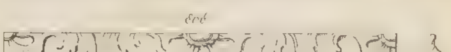

To be had at the Works 15 Wellington St. (North), Strand, London

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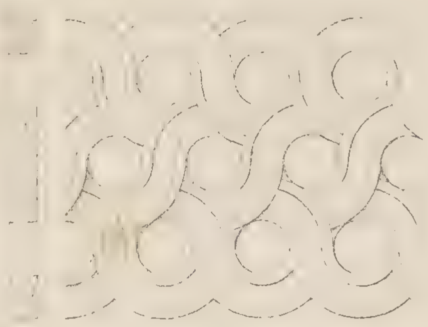

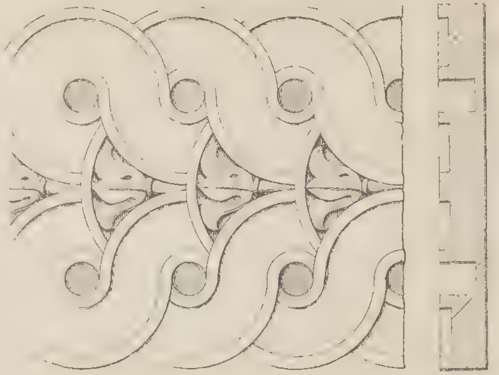

To be had at the West, 15 Wellington Street North, Strand London

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IMPROVED PAPIER MÂCHÉ ENRICHMENTS.

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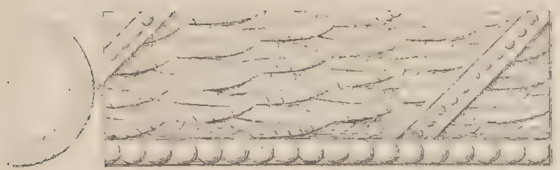

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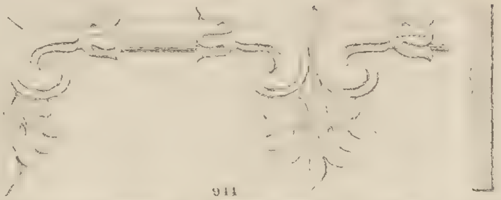

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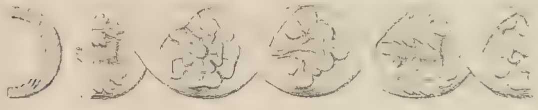

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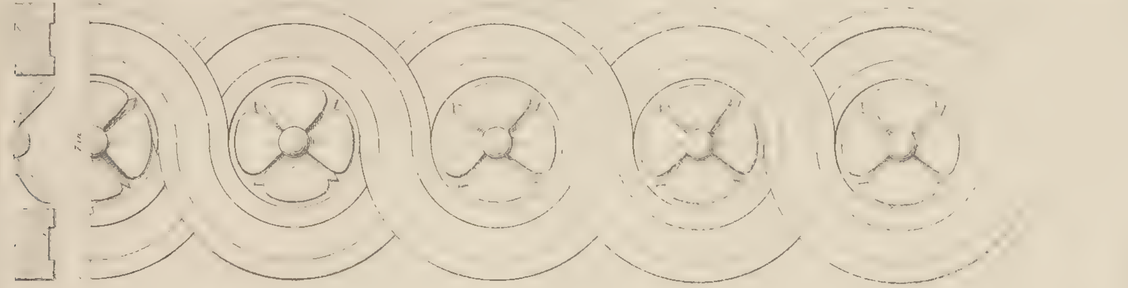

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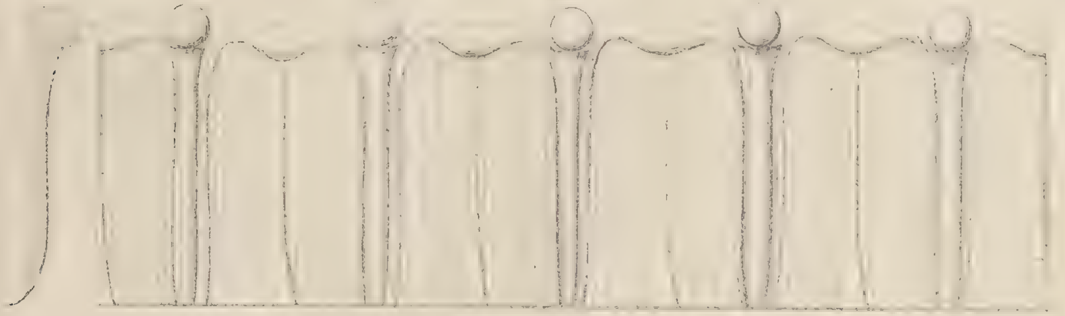
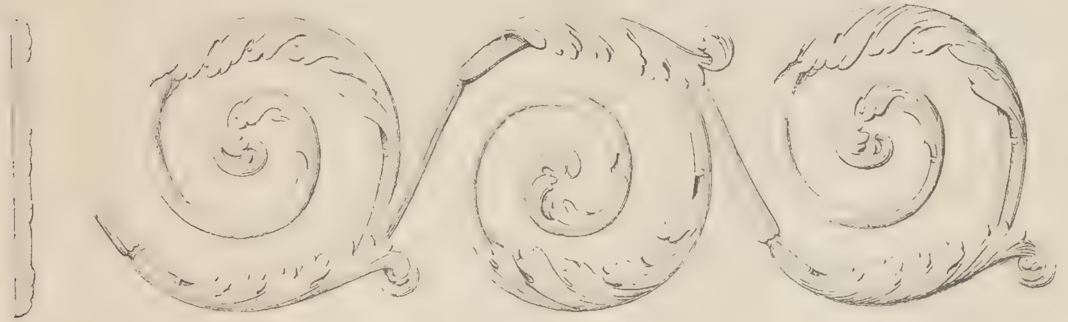
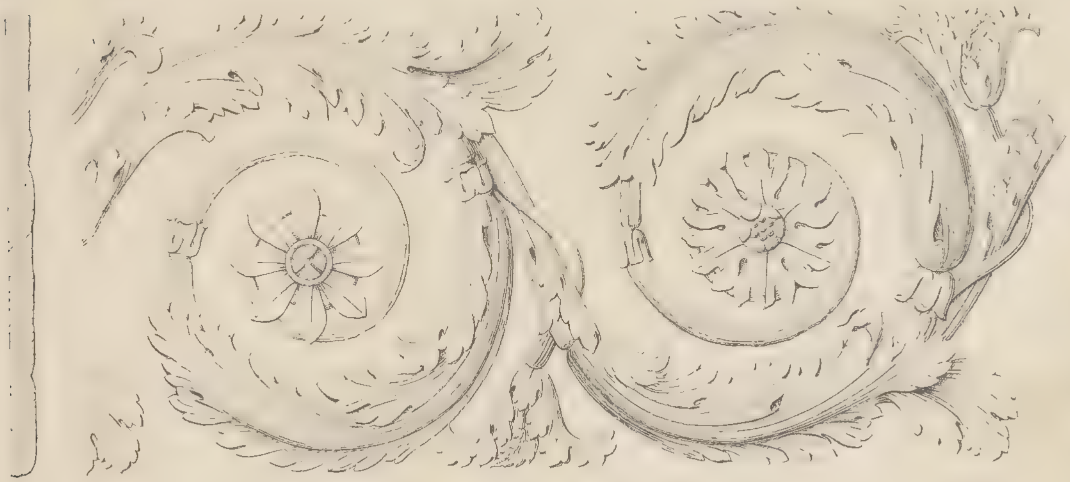


harles F Bielefeld [illegible]

[illegible] FOR MA[illegible] ENRICHMENTS

Quarter Real Size





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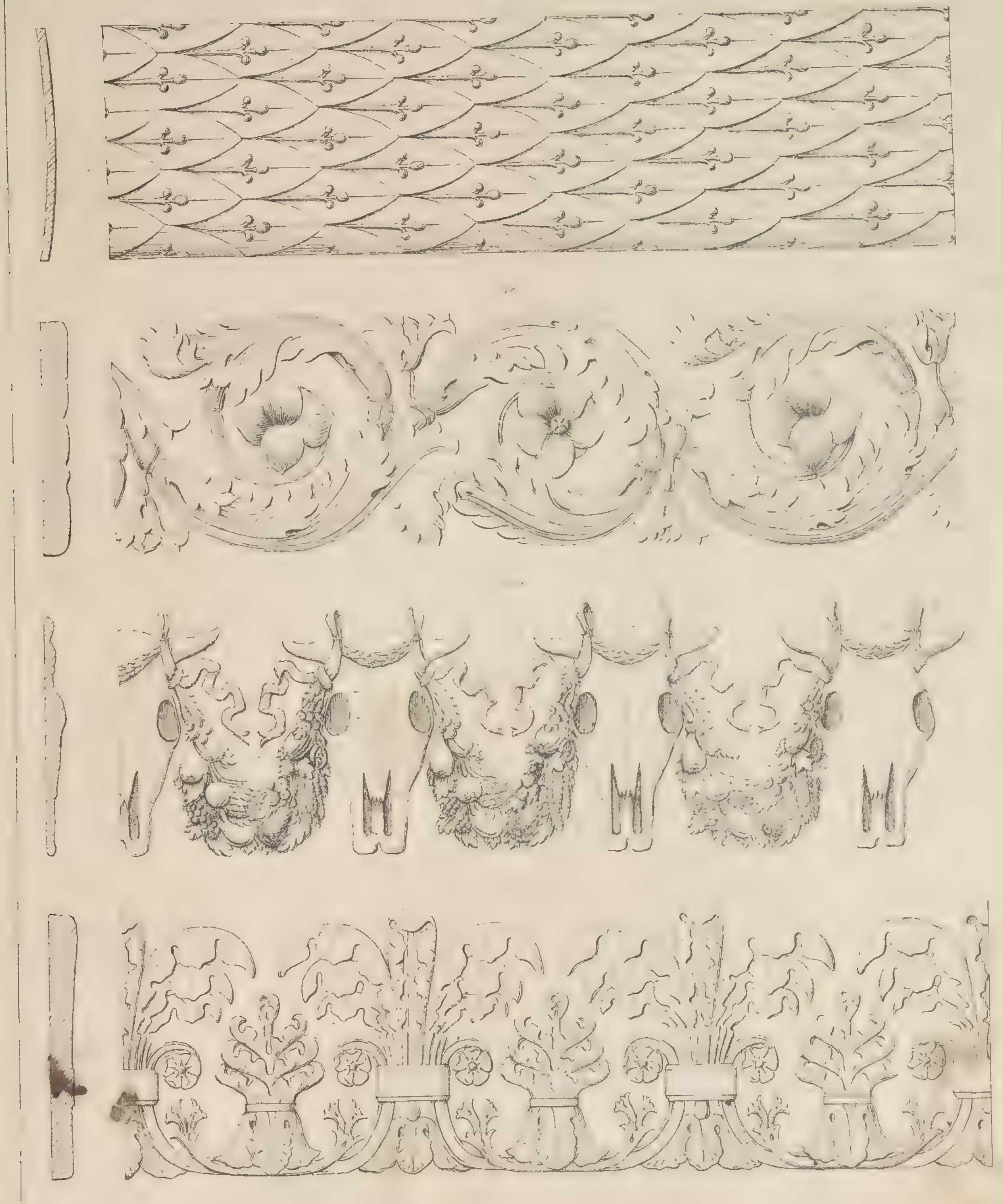
CHARLES [illegible] FIELD' [illegible]

Quarter Real Size



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